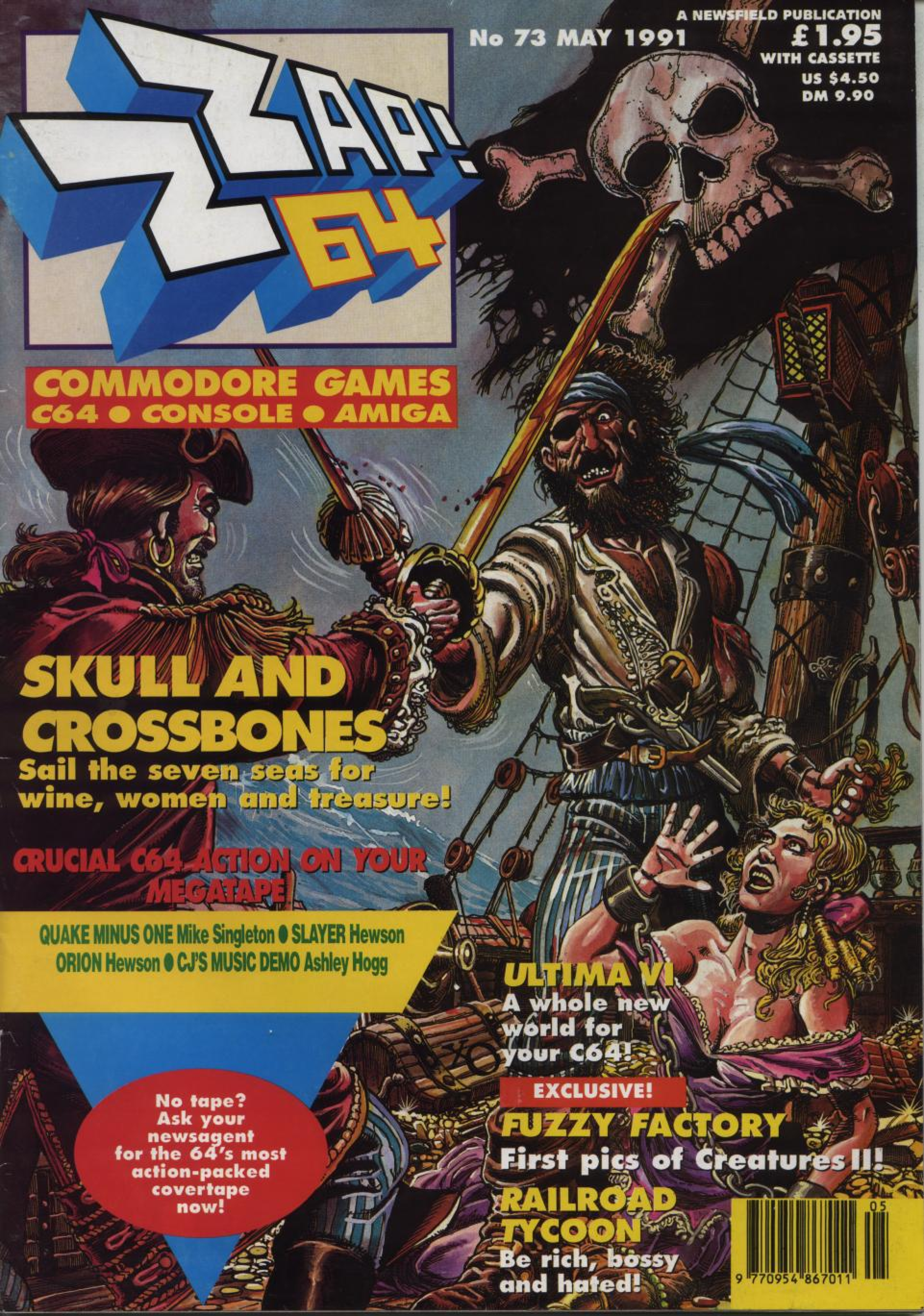


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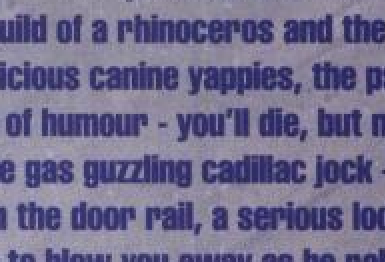


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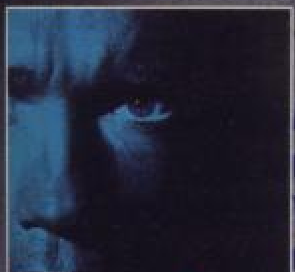


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A spectacular fall for the C64

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ZZAP!64/AMIGA

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REVIEWS

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GROUND-BREAKING MEGATAPE

This month sees ZZAP! offering one of the most innovative and intriguing games in the C64's history. ***Quake Minus One*** was the third Commodore game from Mike Singleton, whose previous two games were the Sizzling *Lords Of Midnight* and *Doomdark's Revenge*, classic adventures that were virtually unique in their appeal to all gamesplayers. *Quake Minus One* updated their atmospheric **Landscaping** graphic system into **Actionscape** which boasted genuinely astonishing speed. Even today it's hard to think of a game which can match this dazzling combination of graphical detail and speed.

The game's plot is that terrorists have struck at the Titan, a vast undersea mining installation which uses hundreds of robotic machines. Four of the five control computers have gone rogue, turning most of the robots against the remaining Hermes computer and its robots. You have one day to regain control of Titan before the terrorists blow it up, triggering a massive earthquake.

To save millions of lives you must use your makeshift robotic army to wage a massive war on the rogue computers' armies. It's a sophisticated, involving strategy game with plenty of super-fast arcade-type blasting action. Unfortunately this complex game was released in the short-lived, 'lollipop' Monolith packaging with unhelpful instructions. Unsurprisingly reviewers were baffled, Gary Liddon summed up the situation thus: '*Quake Minus One* is just too confusing for me to form any real opinion.' With puzzled reviews and Monolith in the process of being bought by Telecomsoft, *Quake Minus One* never enjoyed the success it deserved. Now you've got the chance to judge this uniquely ambitious mega game yourself. We've polished up the instructions a bit and there's comprehensive tips in Pig In A Poke. According to Mike Singleton, with a bit of practice it is possible to defeat the four opposing armies in just 15 minutes using blitzkrieg tactics!

Also on this amazing Megatape we have a classic horizontally scrolling shoot-'em-up, namely the Silver Medal-winning ***Slayer*** (90%). Then there's ***Orion***, an arcade blaster from Graftgold, and the innovative ***Shot Away***. Four complete games and a great mag for less than most budget games — how do we do it? Catch us next month for an even better Megatape!



BETWEEN THE IDEA AND THE REALITY

Virtual Reality is rapidly becoming the buzz word of 1991 and could well revolutionize the leisure industry over the coming decade. Following on from the news of the *Cyberzone* TV series (see last issue), we now have VR going personal with the launch of ***Virtuality*** by W Industries.

Claimed to be the 'world's first production virtual reality system' it incorporates several different elements. The most dramatic hardware is probably the Visette, a somewhat bulky visor which provides a stereoscopic view of the action. Moreover as you turn your head this 3-D image moves accordingly, hopefully creating a stunning sense of actually being in the 'virtual' world. An obvious use would be an ultra-realistic flight sim where the pilot can twist and turn his head to search for attacking aircraft.

Complementing the Visette is the **Virtuality Data Glove** which functions in much the same way as Nintendo's revolutionary Power Glove, allowing the user to interact with VR objects viewed through the Visette. By moving your hand in the glove you can pick up and move objects, even throwing them around if the software allows. And if you want the ultimate in realism then consider the **Feedback Data Glove**. Attached



★ The Visette head visor gives an impressive st



★ Explosive action in Mike Singleton's *Quake Minus One*.



★ Some fancy graphics in *Slayer*, a fast-action shoot-'em-up.

CORPORATE NEWS

After a long career as one of the most successful and innovative independent software houses, **Hewson Consultants** have suddenly gone into receivership. Despite a turnover of approximately one million a year, financial problems led to receivers being sent in to recover debts owed. Currently it's hoped the company won't be broken up, but rather sold in complete form to continue its development of ongoing games such as *Rubicon* and the long-awaited *Nebulus 2*. One of the oldest companies in the business, Hewson has had a string of hits with games such as *Gribbly's Day Out*, *Paradroid* and *Nebulus*. Recently releases have slowed down, with the company determined to make future releases all-format, and also due to work on console conversions. Nevertheless we hope to see the Hewson label back in some form soon, and not much delay in the release of the impressive *Moonfall*, reviewed this issue.

On a more positive note, two of America's most innovative software houses have just announced their merger. **Sierra On-Line** and



stereoscopic 3-D view, perfect for flight sims.

to the standard Data Glove it uses internal pressure pads to produce sensations of touch — imagine a VR version of *Exterminator* where the bugs literally bite back!

As the most basic *Virtuality* system costs a hefty £16,500 we may not be able to have one in the home *just* yet but its potential as a stunningly realistic coin-op is considerable. With the system offering new levels of visual and sonic realism and, for the first time, sensations of touch, it won't be long before you'll need a driver's licence and crash helmet to play VR *Hard Drivin'*!

Broderbund Software are presenting the deal as a 'merger of equals', with the head of Sierra becoming the chairman of the new organization. Sierra is best-known for adventure games such as the *Space Quest* series, but also owns Dynamix whose recent *A-10 Tank Killer* sim was a ZZAP! Sizzler. Broderbund, with a turnover in the fifty million bracket, has an illustrious history reaching back to the launch of the C64 when its *Choplifter* was a big hit. More recently *Wings Of Fury* and *Prince Of Persia* show the company has lost none of its style.

Finally news has just reached us of the sale of **Palace Software** to Leisure Holding, a Paris-based company which also owns Titus Software. Apparently the Palace film and video organization decided its computer games division needed 'more specific direction' than it was capable of giving in a 'particularly competitive' market.

EMPIRICAL CORRECTION

Contrary to last month's review, *Dick Tracy* was a Disney rather an Empire release, and was independently developed by Disney. The PR and distributor company for both software houses is Entertainment International whose Marisa Pauwells phoned up to sweetly point out the error of our ways. She also wanted us to make clear that the price was incorrect for *Dick* and *Gazza II*, being one pound cheaper at £9.99 for tape and £14.99 for disk. Oops! I guess we can't blame this one on Satanic Film Planners (oh, yes we can — Ed).

COMMODORE CUT TAPE

In a bid to compete with low-cost consoles, Commodore are to cut the C2N datacorder from their C64 packs. The new £119.99 bundle will instead include the *Fiendish Freddy/Klax/Flimbo's Quest/International Soccer* cartridge that is also bundled with the GS, along with a single joystick.

The C64 will now be pushed as purely cartidge-based: in other words, a console but with the bonus of being upgradable via tape/disk to a genuine computer. While Commodore are hoping people who buy the C2N-less C64 will buy a Commodore disk drive if they need a save/load device, it's obviously good news for Mills Associates who have long offered their own version of the C2N, namely the Load-It which at £39.99 offers great reliability. Another reason behind the move is Commodore's desire to encourage software houses to produce more cartridge software — especially those put off by the GS's disappointing sales over Christmas. Currently there's less than twenty titles actually available in shops, and many retailers don't seem to be carrying any.

For the C64 itself the dropping of the C2N could well boost the number available in shops. Apparently many retailers were wary of carrying C64 packs when faulty C2Ns caused a significant number of returns. Meanwhile, the keyboardless GS will still carry a recommended retail price of £99 although the price is likely to drop. Already some stores have been discounting the GS to £80.

SIZZLING SUMMER ZZAP! HEATWAVE STARTS NEXT MONTH!

It's finally going to happen, the long-awaited and much promised mega-tips booklet is finally confirmed. Attached to your very next copy of ZZAP! there'll be a veritable Encyclopedia Brittanica of cheats, hints, maps and pokes. Our very own Welsh wizard has delved through his sophisticated filing system (ie his messy desk — which is one big tip itself!) to find cheats, hints and pokes galore. There'll also be a round-up of all those Golden Oldie tips everyone wants for budget rereleases, plus lots of brand new stuff from the world's hardest working (and untidiest) tipster.

And that's not all, the Megatape will boast Andrew Braybrook's Sizzling ***Gribbly's Day Out*** along with a host of other goodies. On its release *Gribbly* won unaminous praise; 'a brilliant game' (Bob Wade), 'I absolutely adored this game... the greatest character since Rockford' (Julian Rignall) and 'cute, amusing graphics and excellent control methods got me immediately hooked... excuse me, a manky little Stomper just whipped one of my gribblets!' (Gary Penn). So do yourself a favour: poke your nose into your newsagent's and reserve your copy of ZZAP! Issue 74 today.



THE MAY CHARTS!
from Centresoft

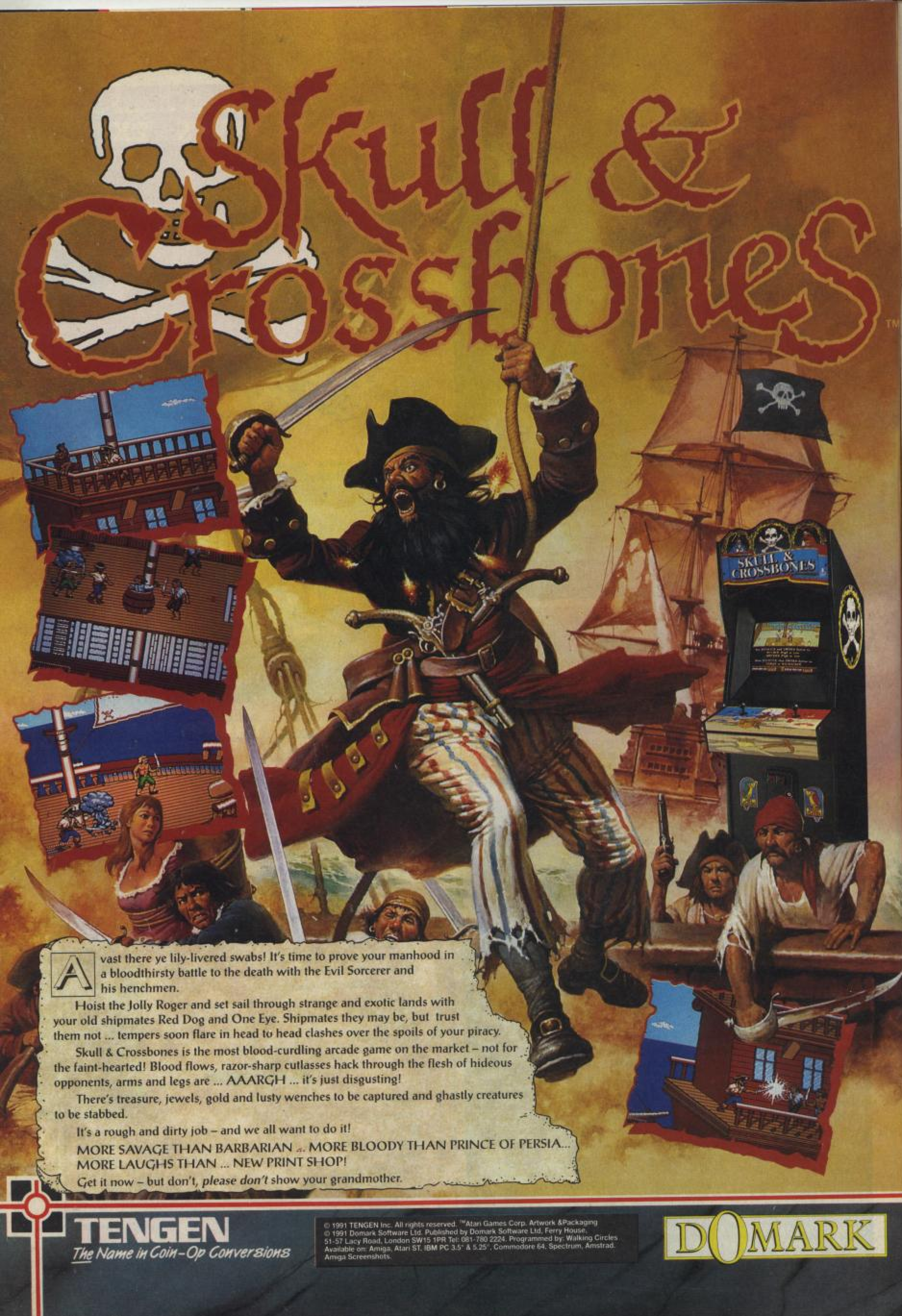
This month's charts are again kindly provided by the UK's No.1distributor, Centresoft.

C64

1.	**Teenage Mutant Hero Turtles**	(Imageworks)
2.	**Chip's Challenge**	(US Gold)
3.	**Golden Axe**	(Virgin)
4.	**Fists Of Fury**	(Virgin)
5.	**Warlock The Avenger**	(Millennium)
6.	**Hunt For Red October**	(Grandslam)
7.	**Full Blast**	(Ubi Soft)
8.	**Total Recall**	(Ocean)
9.	**Welltris**	(Infogrames)
10.	**Challengers**	(Ubi Soft)

Amiga

1.	**UMS II**	(MicroProse)
2.	**Turrican II**	(Rainbow Arts)
3.	**MiG 29**	(Domark)
4.	**Pro Tennis Tour II**	(Ubi Soft)
5.	**Narco Police**	(Active)
6.	**Final Whistle**	(Anco)
7.	**F-19 Stealth Fighter**	(MicroProse)
8.	**Revelation**	(Krisalis)
9.	**Gremlins II**	(Elite)
10.	**Speedball II**	(Imageworks)



Skull & Crossbones™
SKULL & CROSSBONES
Avast there ye lily-livered swabs! It's time to prove your manhood in a bloodthirsty battle to the death with the Evil Sorcerer and his henchmen.
Hoist the Jolly Roger and set sail through strange and exotic lands with your old shipmates Red Dog and One Eye. Shipmates they may be, but trust them not ... tempers soon flare in head to head clashes over the spoils of your piracy.
Skull & Crossbones is the most blood-curdling arcade game on the market – not for the faint-hearted! Blood flows, razor-sharp cutlasses hack through the flesh of hideous opponents, arms and legs are ... AAARGH ... it's just disgusting!
There's treasure, jewels, gold and lusty wenches to be captured and ghastly creatures to be stabbed.
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© 1991 TENGEN Inc. All rights reserved. ™Atari Games Corp. Artwork &Packaging © 1991 Domark Software Ltd. Published by Domark Software Ltd, Ferry House, 51-57 Lacy Road, London SW15 1PR Tel: 081-780 2224. Programmed by: Walking Circles Available on: Amiga, Atari ST, IBM PC 3.5" & 5.25", Commodore 64, Spectrum, Amstrad. Amiga Screenshots.
DOMARK

MIGHTY BOMBJACK

● Elite, C64 £9.99 cassette, £12.99 disk; Amiga £24.99

A classic early Eighties Tecmo coin-op, Bombjack began life defusing bombs on a series of static screens, cape fluttering as he flew from bomb to bomb. Although the original C64 conversion was a disaster (47%, Issue 14), success on other formats led Elite to develop their own sequel (80%, Issue 22). Three years later Tecmo themselves developed a sequel for the Nintendo, *Mighty Bombjack*, which was so hugely successful another Elite conversion was inevitable.

The plot follows the Japanese fashion for unpronouncable names and general weirdness. Apparently once upon a time King Pamera ruled the world in perfect peace. which was all far too dull to make a computer game so the demon Beelzebut kidnapped him and plunged the world into chaos. Each of the king's sons took on the demon in turn, all failing until only one remained — Bombjack!

Just to make Bombjack feel at home, Beelzebut filled his fortress with bombs, but not all of them are explosive. The seventeen main levels scroll either horizontally or vertically, and the scattered bombs only offer bonus points. Bombjack's main objective is to find the exit. When he does there's a static bonus screen much like the original game: to open the exit, all the bombs have to be collected. If you get the fizzing bombs in order there's a special bonus.

To defuse or collect a bomb, all Bombjack has to do is touch it. What makes life difficult are seven types of monster, including a Heel (which is a skull!), a shapechanging Mummy, and Billy — a flying vampire rabbit! These materialise in unexpected places and pursue Bombjack relentlessly. Unarmed, his only tactic is skilful evasion.



★ One of the vertically scrolling levels with a bonus room open on the left. (Amiga)

Pressing fire makes Bombjack fly upwards, and you can move him in flight, stop him by pressing fire or even hover by rapidly pressing fire. Bonus points can be earned by opening treasure chests which also contain coins, extra time, sphinxes (revealing hidden exits), Power Balls (briefly changes all enemies to coins) and Mighty Coins. The latter allow Bombjack to have magic powers so he can open treasure chests by just touching them, or even transform the baddies into coins by holding down fire. However if Bombjack gets too greedy he's locked in a static torture screen where he must survive with dozens of baddies for forty seconds.



There's no doubt that the C64 version is the best of the two, simply by having a faster, nippier hero who makes the game infinitely more playable than the sluggish and irritating Amiga version. The only problem is that this makes it perhaps a bit too easy: I managed to complete the game in a handful of attempts. Nevertheless there are four different endings to keep you playing, along with loads of hidden bonuses to find, making for a great high score game.



Mighty Bombjack is a fairly basic variation on the tired old platforms-and-ladders theme; dodge the baddies, pick up the treasure and find the exit. It's not that complex, although the control system takes a little mastering — especially on the Amiga where Bombjack is a bit slow and creatures materialize with minimal warning. Overall, unremarkable graphics, tough gameplay and little originality make £25 hard to justify on the 16-bit side. Both versions also suffer from a lack of variety: level backgrounds go from dull brick to okay palm trees to clouds. However, the more you play it, the more gameplay opens up as you master the power-ups, discover secret chambers and bonus points. The C64 benefits from some attractive sprites, using plenty of colour plus overlays for a sharp image. This version also plays faster and is a bit easier. Worth a look.

★ As well as collecting red bombs, Bombjack can jump onto treasure chests to reveal their contents. (C64)



amiga

PRESENTATION 57%
As C64, plus high score table, demo and multiload.

GRAPHICS 58%
Okay sprites and backgrounds.

SOUND 45%
Bland, repetitive music, dull tunelets and FX.

HOOKABILITY 65%
Tougher than C64, initially a little frustrating.

LASTABILITY 62%
Greater graphic variety, but doesn't make as impressive use of the machine.

OVERALL 63%

Reasonable fun, but overpriced and sluggish.

C64

PRESENTATION 75%
Alternate two-player mode, inscrutable GDV rating and just a single load.

GRAPHICS 71%
Dull backgrounds, but sprites are colourful, nicely drawn and well animated.

SOUND 76%
Nice little tune embroidered with plenty of spot FX and tunelets.

HOOKABILITY 81%
Control takes a little getting used to, but severe addiction soon sets in.

LASTABILITY 76%
16 levels, numerous sub-levels and four ways to complete the game present a fair challenge. Lots of hidden bonus points for high score fanatics.

OVERALL 78%

A fun little game.



★ One Eye battles Spanish troops to liberate a castle's treasure. Once these guards have been killed a red icon appears which, when touched, sends our pirate hero sliding down the rope.

SKULL & CROSSBONES

● Domark, C64
£9.99 cassette, £14.99 disk;

One Eye and Red Dog were knocking back the rum at the Jamaica Inn the other night when a mysterious stranger told of chests full of treasure and sacks of gold coins hoarded by the mysterious Evil Sorcerer. Before you could say 'Yo ho ho and a bottle...' the pirate pair grabbed their cutlasses and set sail onto the high seas in search of treasure and adventure.

Their first stop, and first level of eight, is a merchant ship packed with booty. 'Ooh arr' they think, but their hopes are soon scuppered when they spot that the hoards of cash are guarded by hordes of the Sorcerer's own pirates.

In one-player mode, you control One Eye; a second player can play Red Dog but has to wait until you have fought through the level. The ship has decks on several levels, accessed by ladders or by jumping. The latter is achieved by treading on special icons, but these only appear when all nearby pirates have been killed.

Swashbuckling with these involves pressing fire with various joystick directions to perform sword movements: defend upward/downward, attack left/right/up, lunge and



After last month's rather bland preview shots it's a surprise to find the finished game positively awash with colour, creating a real cartoon feel, full of humour and fun. Admittedly some of the sprites are a bit blocky, and there's nothing here which would have looked out of place several years back, but the pirate theme is original and involving. It's really enjoyable hackin' and slashin' through this game, boarding ships and then going onto the islands (which give the game a fair bit of variety). The multidirectional scrolling is smooth and the odd action moves, like sliding down a rope, are amusing (though one minor irritation is that if you scroll any static baddies off screen, you can't go back for them to reveal the essential icon). While combat isn't that sophisticated, there's enough sword moves to practice. In all honesty *Skull And Crossbones* adds little to the beat-'em-up genre other than a novel theme, but it's well executed with lots of colour and humour. Definitely worth a good look if swashbuckling swordplay, glittering treasure and sultry maidens are your thing.

★ Skeletons and harpies ensure One Eye has no time to play any discs on this desert island.



backslash. Holding down fire turns your pirate around. If he's hit by the enemy he loses several health points — these can be replenished by collecting chicken drumsticks. Then, of course, there's the all-important treasure to collect, hidden under skulls and crossbones which must first be slashed.

Loot the whole ship and the next target is a Spanish castle full of gold — and medieval soldiers. Level 3 takes place in the Orange Ship — a pirate vessel with a tough end-of-level pirate captain to defeat. Other levels include a Ninja Camp with somersaulting ninjas, an enchanted cave with sword-wielding skeletons, and a mythical island.

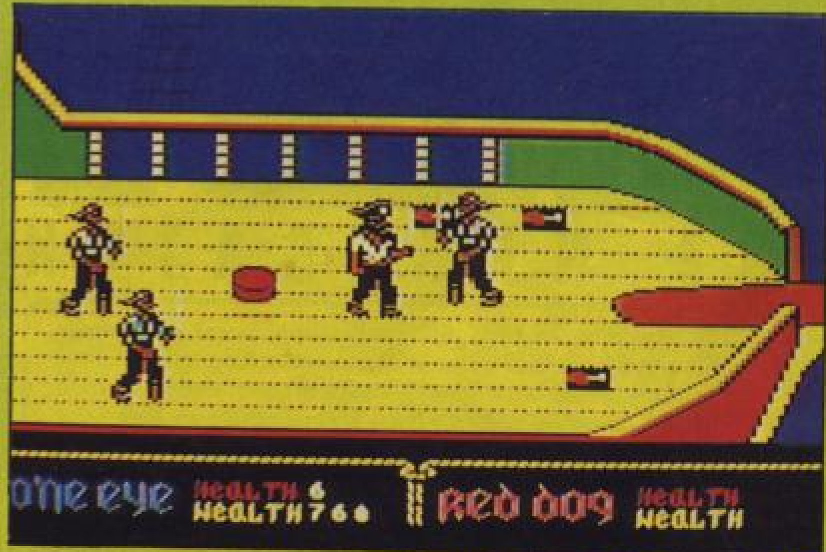
Completing some levels earns you a special treasure ranging from a magic crown to a busty wench. In two-player mode, the players have a sword fight to determine who gets this.



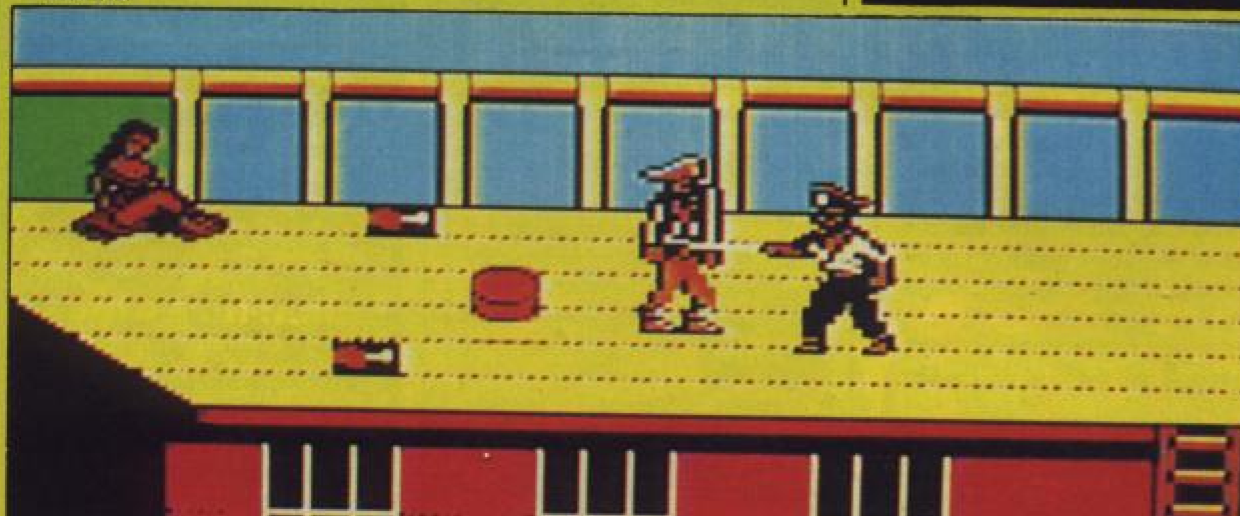
Ahoy there, me hearties! What a 'bootyful' little game this is. The basic hack'n'slash gameplay has little new about it but the pirate theme is well implemented and certainly makes a refreshing change from ninjas — I really enjoyed slicing up the ones on Level 4! Although most of the enemies are hard to defeat without losing at least some health, the continue-plays make it fairly easy to progress through the first few levels — perhaps a little too easy. Nevertheless, unlike a lot of similar games you can't just wimp out by running past enemies; you have to stand and fight until all the on-screen baddies are killed. It's a pity the two-player mode isn't simultaneous (as it will be on the Amiga version) but at least you occasionally get to fight it out for a special treasure. Nice graphical touches include well-drawn pirates, men popping up out of barrels to throw bottles and, of course, the busty maiden! At last, pirates do something good for computer games!



★ Not more ninjas! Oh no, it's ninja island.



★ Aboard a pirate galleon, One Eye battles to free a beautiful damsel in distress.



PRESENTATION 80%
Nice title page, multiload not too bad, continue-plays, alternate two-player mode, interlevel stats.

GRAPHICS 82%
Good cartoon feel with varied backgrounds.

SOUND 80%
Jolly (Roger) good tunes.

HOOKABILITY 83%
Simplistic action is immediately addictive.

LASTABILITY 78%
Some varied levels, though it could eventually get repetitive.

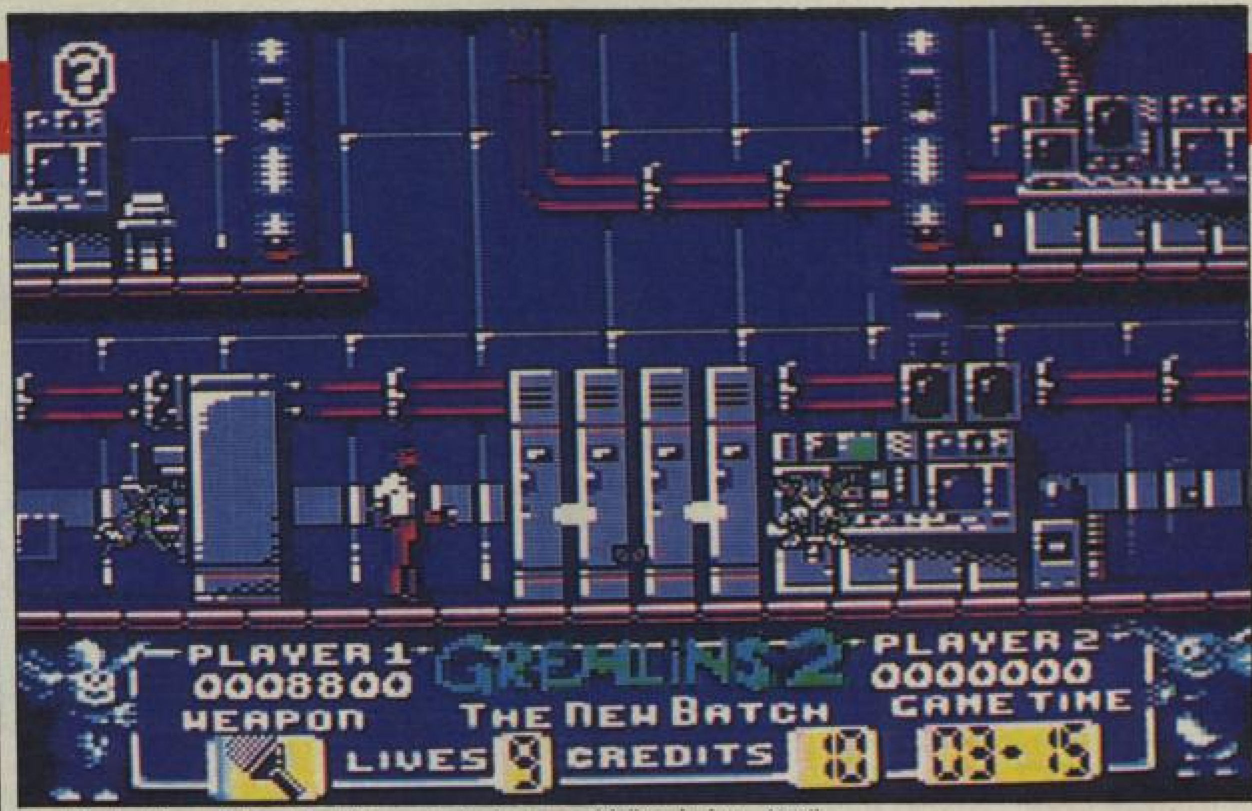
OVERALL 81%

One to go overboard about!

• Elite, C64 £9.99 cassette, £12.99 disk; Amiga £24.99

The original movie had to be one of the weirdest mainstream films of the Eighties, and made a pretty neat computer game from Adventuresoft (80%, Issue 2). The belated sequel had a weak plot, but spectacular FX with zillions of oddball Gremlins and ways to kill them — who can forget the 'Gremlin in the shredder' scene or Rambo Gizmo? Now as the film hits the video stores, Elite finally unleash a conversion packed the vicious little monsters.

The game is set in Clamp Tower, New York's newest and tallest skyscraper, which was built on the site of the old novelty store where Gizmo's Chinese master used to live. Now deceased his furball friend has been turned over to Clamp Tower's notorious genetics department, where Dr Catheter has dozens of different experiments planned.



★ Attacked from either side, Billy must also beware of falling lockers. (C64)

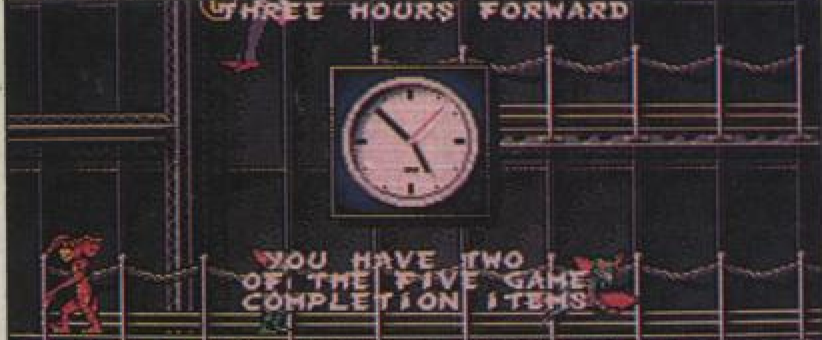
By coincidence Billy, who temporarily owned Gizmo in the original movie, is also working at Clamp Tower and once he finds out about Gizmo's captivity, sets out to rescue him. Catastrophe is the result, with Gizmo being sprinkled with water to create a vicious new batch of Gremlins. Billy must save the day by combating all the new Gremlins, including pogoing, skateboarding, electric and sexy vamp types. Initially Billy is armed with a rapid-fire torch (!), but extra weapons can be picked up such as tomatoes and telephones. There are also bonus icons to pick up for extra lives, points and time, plus a Rambo Gizmo who flies in via parachute. The action is shown side-on with Billy walking through flickscreen rooms containing platforms and lifts. On each of five levels a special item must be found to complete it. An interlevel shop allows Billy to buy a new default weapon with collected credits.

GREMLINS 2: THE NEW BATCH



Gremlins 2 was a bit of a disappointment as a movie, but the game is worse with a breathtaking lack of imagination. The basic idea is stomp around, dodge or shoot the Gremlins and collect the special object on each level. The tendency of the Gremlins to spring out with little or no warning means good reactions usually aren't enough — you have to memorize each screen's attack patterns. This makes progress possible, but ultimately dull. Later on, the addition of platforms and lifts, plus Gremlins armed with guns and kisses (!), simply makes the game tougher but hardly more enjoyable.
The Amiga version was first out and although the gameplay is poor, the Gremlin sprites are well drawn and animated, and accompanied by good samples there's some initial enjoyment. The delayed C64 version lacks the samples, but is even more impressive graphically with colourful, nicely detailed sprites and some good backdrops. On both versions the flickscreen scroll is irritating, but at least the C64 game looks slick and professional. Fans of the movie might enjoy the faithful attention to detail, but for most people this extremely tough, repetitive game will be more frustrating than enjoyable.

★ Billy opens the special object, allowing him to exit the level via the lift. (Amiga)





Despite some neat presentation on the Amiga (especially the interlevel scene where Gizmo warbles with fear) and high-quality C64 graphics, *Gremlins 2* is hardly a riot. The Gremlins' antics are quite funny to begin with but continually blasting them proves repetitive. All the levels are fairly short and feature the same basic gameplay which simply requires you to learn the preset patterns of where Gremlins appear. Even so, it's frustratingly difficult at times, especially when you have a useless weapon (like the pathetic tomatoes). With such an unoriginal approach this is a waste of a promising licence.

amiga

PRESENTATION 78%
Two-player (alternating) mode, demo, interlevel Gizmo screen.

GRAPHICS 67%
Characterful Gremlins. Strangely out-of-scale, dull backdrops.

SOUND 76%
Good sampled FX plus some jolly tunes.

HOOKABILITY 58%
The dull action's easy enough to pick up.

LASTABILITY 35%
Only five fairly short levels.

OVERALL 40%

Don't take this out of its box — night or day!

C64

PRESENTATION 48%
Good title screen, music on/off, neat high score table and alternating two-player mode. Lengthy multiload could be irritating.

GRAPHICS 80%
Irritating flickscreen, but graphics are colourful, varied, nicely detailed and boasting some okay animation.

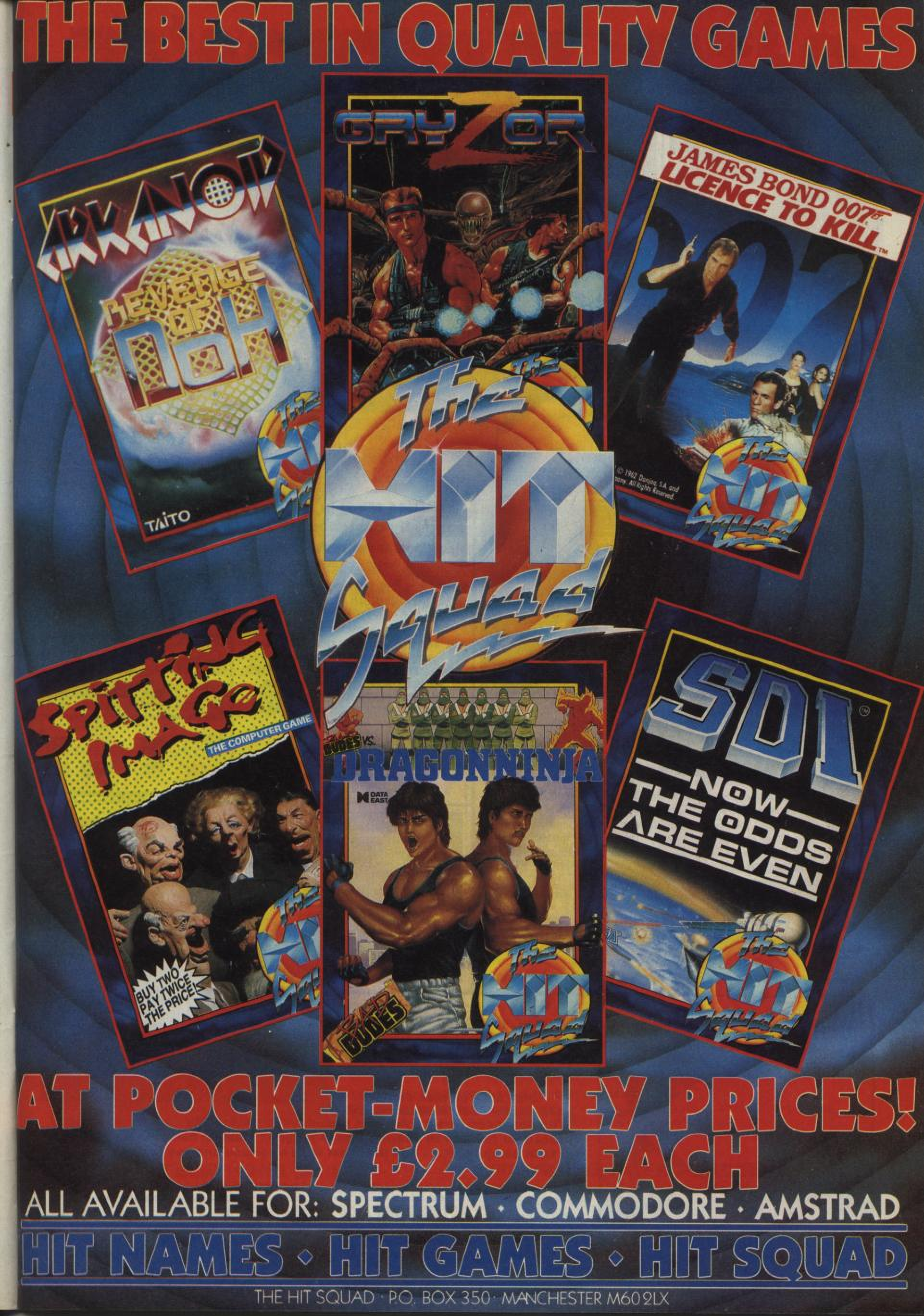
SOUND 55%
Simple *Gremlins* tune gets irritating after a while, basic FX.

HOOKABILITY 48%
Frustratingly hard to begin with...

LASTABILITY 35%
...and end with.

OVERALL 38%

Great graphics, shame about the game.


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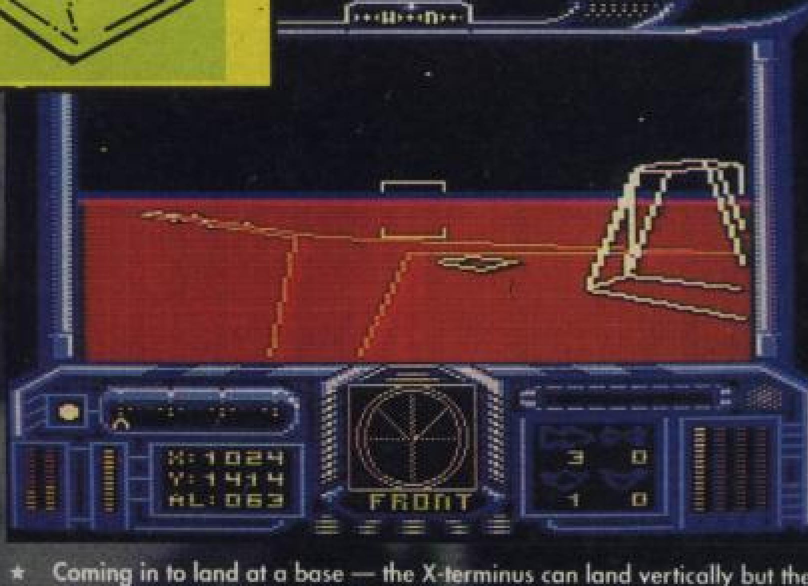
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★ Coming in to land at a base — the X-terminus can land vertically but the landing strip with its glittering lights is a nice touch. (C64)



★ Once in a base, its trading link will allow you to trade goods, upgrade your ship and save your game position. (Amiga)

moonfall

● Hewson, C64 and Amiga prices to be announced — see Word.

After decades in flight the starship Dedalus has finally arrived at the star system Wolf 359 only to find little more than debris. Earth-sized planets that the crew had once hoped to colonize have been reduced to asteroids by thousands of alien machines. All that survives are two gas giants and the former moon of one of the planets. The latter is christened Frontier Alfa, but a scientific investigation misfires when ship and crew are captured.

Alfa is populated by Remusians and Roboforms. The Remusians are bug-eyed humanoids who created the

STU

Moonfall is an interesting *Elite* variant with a hint of *Mercenary* thrown in. As in *Elite* the basic aim is making money via trading, buying low and selling high. It's fairly simplistic, but excitement is added by pirate attacks. Once an enemy ship comes onto radar the boost engine cuts out until it's been defeated — often if you take too long another ship will join the fray. Combat is again fairly simplistic: turn to face the enemy, blaze away with lasers and chase when he runs (a nice touch is the mines dropped by fleeing ships to make pursuit difficult). Sadly the inability to bank gives an unrealistic feel which dampens the action somewhat — *Elite* was more exciting. Where *Moonfall* does score is in the graphics which are simply gorgeous on the C64. As the day progresses the sun rises and falls, the sky lightens and darkens going from turquoise to pink to black. At high speed, mountains whip by, taking you closer to a varied assortment of bases, most glittering with atmospheric lights. Enemy ships have a bit of variety and move very quickly — it's great seeing missiles detonate on the sides of ships and when ships finally do explode the scattering of debris is impressive. After the solid 3-D of *Space Rogue* the graphics aren't state-of-the-art, but their speed and atmosphere help compensate. Furthermore there's a brilliant range of sound FX, everything from the basic engine drone to lightning storms to explosions are top-notch.

Amiga *Moonfall* isn't in quite the same class: nicely shaded mountains, attractive spaceships and good FX are nice here, but after *Midwinter*, *F-29* and so on it seems rather limited. Another disappointment is that the eight missions secreted away in the C64 game haven't been increased for the Amiga. It's an okay game, but at £25 it seems to lack ambition, and polish — something which the C64 game has in abundance. Attractive graphics here compensate for somewhat repetitive gameplay, contributing to an involving atmosphere which should have you playing for many long nights.

★ A pair of pirate spaceships attempt to flee — one down, one to go! (C64)



Roboforms as their servants, only to see them rebel and pursue their own objectives — 'explore, produce, make profit'. It's the Roboforms who've captured the Dedalus. Some humans are rumoured to have escaped and set up their own secret colonies, but for the majority a life of slavery seems inevitable. You're determined to escape, though, and have worked so hard the Roboforms have given you a trading licence and an X-terminus freighter. It turns out Alfa is very popular among pirates who appreciate the Roboforms' habit of selling anything to anyone with no questions asked. In fact, your final objective is to earn enough money to buy every factory, powerplant, moonbase and Remusbase on Alfa. This is no easy task with hordes of pirates constantly on the lookout for a lightly armed freighter to hijack.

The X-terminus is a curious beast which is extremely stable, making rocksteady turns without ever banking. It also has two separate engines; one for manoeuvring (in colonies and during combat), the other for high-speed travel between colonies. Unfortunately the latter engine automatically shuts down if another ship approaches, so you can't outrun the pirates.

The freighter comes with a forward-firing gun, plus homing missiles and mines (dropped from the rear). Additional weapons which can be bought include a drone to distract enemy fire and a stunner (which briefly paralyses enemy forces). You can also buy solar cells (to reduce power consumption), extra shield units (a maximum of four) and attractors (which attract massive sandworms to be captured, and then sold).

Most of this hardware is essential for a long life trading between the various colonies. Bases only have a couple of rooms generally, but besides the trading computer there's occasionally a pub where information can be obtained. There are 18 types of object to buy and sell, ranging in price from three to 7453 lunariums. As you progress you can be offered missions — there are eight in all. You are also given the option of saving the game at base computers.



★ After a long day's trading, what better place to go for a drink — and you could also pick up some useful information. (C64)

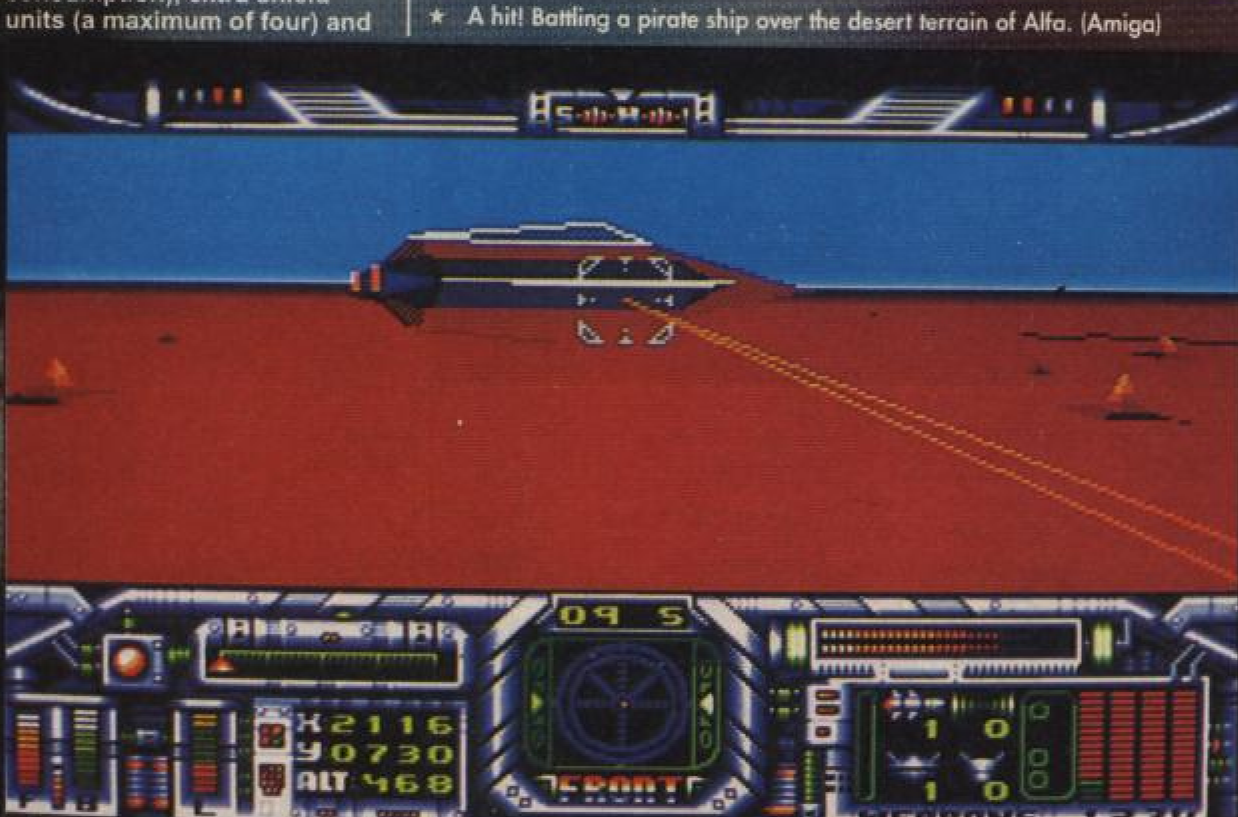


Moonfall was written on the C64 and it shows, oozing quality presentation from every pixel. The superb skyscapes and varied bases establish an involving sense of being there which is perfectly backed up by a good range of sound effects. The spaceships are wireframe, but move very quickly and can come in very close, very fast. Although the system is quite happy throwing two ships, plus mines and cargo at you, unlike the Amiga enemy attacks aren't so frequent that they become aggravating. On the C64 it's quite possible to complete a few trading runs without being forced to defeat an armada of pirates. But when combat does happen it's good fun, not quite as ambitious as *Elite*, but faster.

The heart of the game isn't incredibly complex, and although the underground rooms give a *Mercenary*-feel, there aren't that many of them and all you're looking for are computers to log onto in search of hints on good trading bases and, of course, missions. Eight missions aren't that many, but they seem good fun and upgrading your ranking to access them adds to addiction. Though not in the same league as the Gold Medal-winning disk-only *Space Rogue*, *Moonfall* is well worth giving a go if you haven't got a disk drive or simply love the *Elite* game-style.

On the Amiga there's an attractive and rapid 3-D system, but here the lack of banking is pretty poor and the nowadays almost essential exterior views are sadly lacking. It's a slick conversion of the 8-bit original, but adds nothing new and doesn't compare to the massive scale of say, *FOFT*.

★ A hit! Battling a pirate ship over the desert terrain of Alfa. (Amiga)



amiga

PRESENTATION 67%
10 save positions per blank disk and good paper map.

GRAPHICS 70%
Some nice colour graduation and lightsourcing on enemy ships. Fast 3-D. Bases small and disappointing though.

SOUND 68%
Okay title tune, nice in-game FX although laser is a little crude.

HOOKABILITY 78%
Relatively easy to get into, with lots of combat.

LASTABILITY 75%
A big task, but graphic variety is minimal, too much combat can get tiring and eight missions aren't much nowadays.

OVERALL 76%

Not bad, but a bit dated.

C64

PRESENTATION 71%
Save/load option, single load and nice map.

GRAPHICS 86%
Great sky and landscape, plus attractive, quick wireframe for spaceships and bases.

SOUND 87%
Superb engine noise and various other spot FX.

HOOKABILITY 82%
Relatively simple, and good looks make addiction easy.

LASTABILITY 80%
Trading could get repetitive, but upgrading ship and rank for missions adds spice.

OVERALL 81%

A massive challenge.

ZZAP! TEST

WARLOCK

C64 A



★ A second player can join in to control the Warlock's pink golem. (Amiga)

● Millennium, C64 £10.99 cassette, £15.99 disk; Amiga £24.99

Based on the 1986 game *Druid*, *Warlock* is a slightly reworked 16-bit conversion with the addition of eight new levels contained in a separate tower accessible at the start. The C64 game is a completely new program based on the Amiga's second tower, and doesn't contain the original *Druid* game. The well-written scenario concerns another perfect paradise invaded by evil. Satan's son, Acamantor, has plunged the land of Belorn into eternal darkness and the only slender hope lies with an aged druid known as the Warlock...

Back in '86 *Gauntlet* was the hottest coin-op, and inevitably a difficult 8-bit conversion with so many players and enemy sprites. *Druid* adopted a similar top-down view maze approach, with dozens of opponents constantly attacking, but there's just one player. A second player can join in when the golem spell is activated, but he can't fire anything, only throw punches. If you haven't anyone to control the golem, it can be set to follow you, wait or be sent away.

Needless to say, the point of the game is to exit the maze. This usually requires keys found in chests, which can also contain golem spells, paralyse spells, chaos (combined smart bomb and restore energy) and three types of ammo (fire, water and electrical bolts). Spells are activated via function keys, while each ammo type is of varying effectiveness against the assorted baddies (from snakes to beetles to spiders). Tactics come in when choosing which item to take from a chest as you can only have one. Other items to look out for are pentacles (which restore energy), power-draining tiles and hidden doorways.



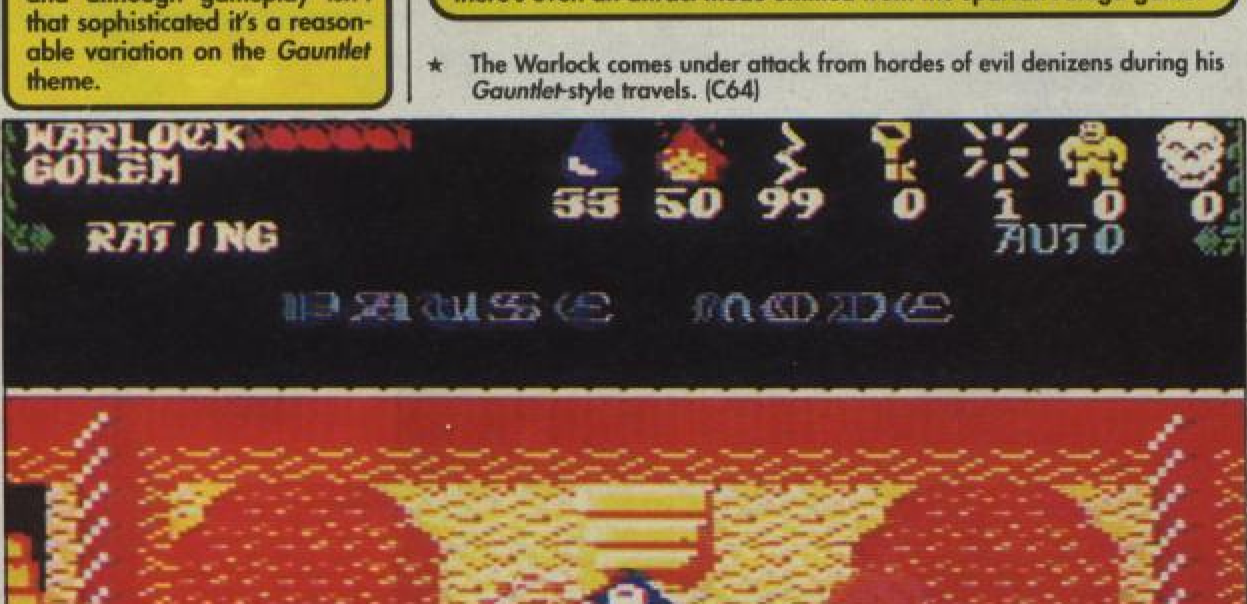
16-bit *Warlock* is an excellent conversion for the sort of people who hate games changing, hence the druid has only a couple of frames of animation, the backgrounds have minimal detail and gameplay enhancements are hardly noticeable. Ardent *Druid* fans will welcome it, but not me. The C64 game is much better, making good use of the machine with lots of colour and detail. Unlike the strangely muted colours of the Amiga game, the C64 program is bright and cheerful, making it much more fun to play. It's a tough challenge, and although gameplay isn't that sophisticated it's a reasonable variation on the *Gauntlet* theme.



Warlock scrapes an OK head despite the wide difference between the two versions, mainly because the game idea isn't too bad on both formats. There's nothing new in it over the original *Druid* — it's a mystery to me why Millennium haven't at least made the gameplay more sophisticated for the eight new levels, but I guess there are some *Druid* fanatics who wouldn't want it any other way. There's a fair old number of creatures attacking, but the Amiga never looks pushed and the *Gauntlet*-style 'freneticism' is missing. It feels slow-paced, and the tactical element of picking weapons is sadly limited (*Lords of Chaos* did the strategy side a lot better).

The C64 version isn't any more sophisticated, and has eight less levels, but there's more of an arcade action feel with the C64 looking as if it's been well used. There's good attention to detail in the monsters and background graphics; the water and lava look nice and there's even an attract mode omitted from the spartan Amiga game.

★ The Warlock comes under attack from hordes of evil denizens during his *Gauntlet*-style travels. (C64)



amiga

PRESENTATION 64%
High scores, scrolling intro allows choice of which tower to start at.

GRAPHICS 41%
Simplistic, with poor animation and little detail.

SOUND 77%
Top-notch intro tune, sparse but good in-game FX.

HOOKABILITY 38%
Looks simple, but takes a bit of getting used to, not much instant addiction.

LASTABILITY 46%
16 varied levels, but graphical dullness makes perseverance unlikely.

OVERALL 42%

Likely to appeal only to die-hard *Druid* fanatics.

C64

PRESENTATION 72%
Nice title page with score table, walk-on appearances of baddies and just one load.

GRAPHICS 69%
Bright, colourful and well defined — good for this sort of game.

SOUND 57%
Okay title tune and effective spot FX.

HOOKABILITY 68%
Easy to get into, but it all seems a bit too familiar to be genuinely compulsive.

LASTABILITY 71%
Eight levels provide a reasonable challenge for mappers, could get repetitive though.

OVERALL 69%

An okay *Gauntlet* variant.

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RRap

Welcome to another controversial Rrap. This month there's everything from the old chestnut of high software prices to shocking claims of cartridge piracy to disgruntled programmers and even death threats! Not to mention a letter from a squaddie in the Gulf who managed to get a copy of ZZAP! out there!

WHAT PRICE SOFTWARE?

Dear Lllllloyd
I'm writing about that one subject that people like you always reply to with irritating little comments about how it's all the pirate's fault. Yep, you guessed it, the cost of games. Firstly all that follows rests on these figures for the breakdown of cash spent on a £24.95 game...

£11.20 to Software Publishing House
which breaks down to...
£3.36 Physical Production Of Game
£1.12 Royalties to author(s)
£1.68 Marketing, Ads & Posters
£3.36 Administration
£1.68 PROFIT

£5.00 to Distributor (£1.60 Profit)
£8.75 to Retailer

I won't say where I got those figures from, but they are about right.

Now to start the moaning, I'll take each section one at a time. Firstly Production. You can't really argue here, this is simple fact that can not be changed (well not too much). Next the Royalties: now since most games are written by more than one person this has to be further split up, and also it should be remembered that the group may only produce two games a year so this cash has to fund the authors for the next six months. Across Europe a 16-bit title will sell 10,000 to 100,000 copies (figures from same source as cash breakdown) but it has to be a real smash to top 50,000 (eg *Falcon*, *Carrier Command* or *Turrican*). Add the noughts on, divide it between the programming team, and again no fault is found. Now onto Marketing: since this supports magazines like ZZAP! the ads do the punter some indirect good, but this also is where the money for the stupid poster displays comes from. How many times have you walked into a computer shop and seen about 50 or so identical posters plastered on the wall in some pointless pattern? By dropping these, software houses could probably save a few quid. It wouldn't do an awful lot, I know, but it's a start. Administration also can't really be challenged, so straight onto Profit. This is just a bit more than what the authors receive, and here you must consider that this is not actual profit that goes into Mr Ocean's BMW fund, this also has to pay for such things as licences (not driving licences for the BMW) and with coin-op/film/TV/toy robot conversations rife this is a massive bill. So, you may be thinking the answer is simply not to do conversions, but there is a reason that the conversions are made: simply because people buy them. A quick look at the Gallup chart proves this, and the games don't even have to be good (although it does help), a popular licence will nearly always chart, regardless of quality. After paying out huge cheques (£1,000,000 has been known to change hands for a licence) then the company still needs to pay for flopped games from this before finally making real actual and truthful profit. Really the amount of money made isn't too unrealistic.

Next comes the Distributor, is he the one ripping us off? No. That's about all you can say here. It may seem simple enough to just remove this section entirely and get the Publishers to supply the Retailers directly, but sadly this wouldn't work. Warehousing and distributing accounts for £3.40 of the £24.95 and most retailers would have nowhere to put all the stock they'll ever need of every game, and the same is true of the Publishers.

Finally I come to the £8.75 the retailers collect, on the whole this is independent software shops — only 10% of software is bought in chain stores. However, even with just 10% of sales the £8.75 is largely due to the chain stores policy of every carpet tile has to make X amount of money or it starts selling something which does reach the target, and if the chain stores stop stocking games they also stop distributing them, and this damages independent shops so it is to their advantage not to undercut the chain stores by much.

So after all that, who is to blame for the high prices? A few groups can take some blame:

1. The publishers. They must print about 5 trillion posters per game, which is a complete waste of money since they only appear in computer shops, and don't influence people in the slightest.

2. The retailers. The amount they receive is understandable on a new computer, when there is a risk involved, but the fact that lower price = more sales should allow some reduction with the established computers.

3. The public. Few people seem to pay any attention whatsoever to the quality of a game; the bigger the licence the greater the sales. The sooner people start buying the good games, the sooner publishers will stop buying licences in such huge quantities and the sooner prices can be dropped.

Kev Branch, Wirral.

● **1.** ***I sense a slight exaggeration there. But surely publishers wouldn't spend money on posters***

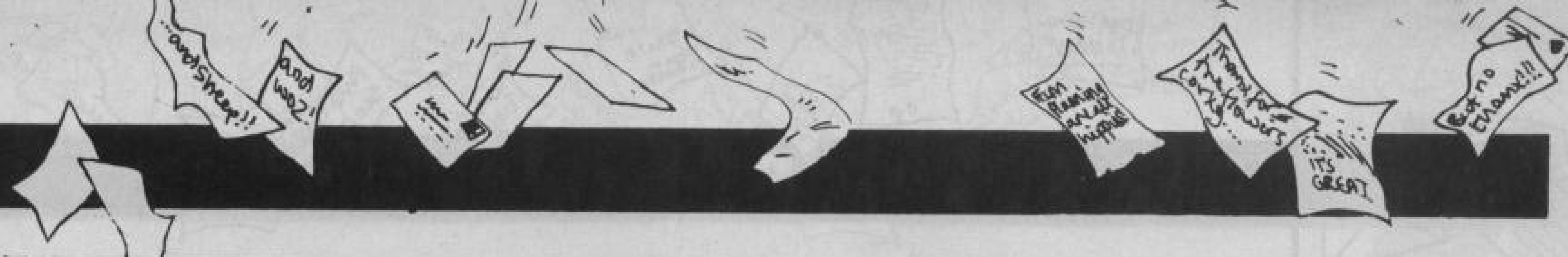
DISK-OMBOBULATED

Dear Lloyd
Firstly, I would just like to say how utterly brill and original ZZAP! is.

My reason for writing to you is just to say how confused I am. For the past few months I have been considering whether or not to buy a disk drive as I quite fancy the idea of expanding my trusty C64. But my fellow C64 buddies said a drive is a waste of cash as disks take at least a minute to load, so it's best to stick to tapes, while other buddies recommend a drive. So what shall I do? Can you help me escape this confusion?

Nicky Bubb, Rhyl.

● ***With more and more games being multiloads it makes sense to want to cut down on loading time. Disks are generally quite a bit faster loading than tapes (a lot faster if you've got a fastload cartridge). Also, some games (especially complex adventures and RPGs) are only available on disk because they would be unworkable on tape. Of course cartridges offer instantaneous loading, with Ocean and System 3 making pretty good use of the potential, but as yet carts haven't attracted widespread software house support whereas disks have.***
LM



SCREEN PRINTING

Yo Lloyd
Before I say what I want to say I must tell you that ZZAP! is a totally rad mag to read (yes I know, what a creep).

Anyway I just want to say that I'm not too pleased about the screenshot of *Turtles* in Issue 71. In fact, the graphics are crap compared to the real C64 graphics and let's face it, C64 graphics are never that bad! Are they?

So please could you tell me why screenshots for the C64 don't usually look like the real thing?

When my friends see these screenshots I get pretty embarrassed!

By the way Megatape 15 is brill, well done! Oh no, my mum just saw the word crap!
Jason Donnaloia, Bedford, Beds.

● ***What do you mean, they don't look like the real thing? ZZAP!'s very proud of using photography rather than screen grabs which tend to look blocky and artificial. As for C64 graphics never looking bad, I'm afraid there are always exceptions to the rule. However good the computer it can be made to look pathetic by poor graphic art — even the C64 and Amiga. And in our opinion Turtles proves this on both machines!***
LM

unless the promotion they got from them was worthwhile, and in any case posters don't cost that much.
2. ***Don't forget that a relatively high proportion of cassette/disk software is returned due to being faulty. This involves extra hassle and expense for the retailer. Being more reliable in this respect, C64 carts have a lower proportion of their price going to the retailer. But basically if you have a mass market product then it's got to go through multiples such as WH Smiths or Boots, if it does then it has to pay the standard percentage to them for the huge cost of operating on a high street with all the staff, business tax and suchlike which this entails.***
3. ***I don't really understand your point about licences. After all, licensed games generally retail for the same price as original ones, so would prices really drop if everyone stopped buying licences? I doubt it. Some publishers have already tried undercutting the 'standard' prices, but the extra amount of sales generated tends to be outweighed by the loss of profit. This is probably because demand for a particular software title isn't that sensitive to price — ie if you've got your heart set on* Intergalactic Anteaters From The Planet Spong, *you're not going to buy something else just because it's a bit cheaper. Budget software is a different matter, relying on ultra-low prices to generate impulse purchases — but apart from some rereleases and the odd original masterpiece, its quality is generally low. It seems you get what you pay for after all — and if you don't, it's your own fault for not reading the reviews in ZZAP! first! But thanks for sending in your cost* break *down, I'm not certain about all your figures (10% seems extremely low for the proportion of software sold through multiples) but at least it emphasises how surprisingly little goes to the programmer.***
LM

CARTRIDGE CRACKS

Yo Lloyd
You and the ZZAP! dudes said you can't crack 'n' copy cartridge games! Well, the bad news (or good) is that I've got the disk version of *Shadow Of The Beast* here. It has been cracked by some dude called Legend. It works OK, but every time there's a message on the screen, there's another load.

So it's a faery tale that cartridge games are uncrackable. Don't believe me? I'll send you a copy of the game, if you like! Well, that was today's wise lesson! Keep up the good work!
Mr G-force, The Netherlands.

PS. Say hi to Jurrien for me. Bye.

Dear Lloyd
I think your claim about tapes being unsafe to store data is indeed true (they aren't to be trusted)! But what about the cartridges? Cartridges definitely aren't any better against piracy! Many elite hacking groups have already developed their system to crack cartridges! Soon more good hacker groups will follow! Here you have three examples of cart cracks: *SCI* (by Legend), *RoboCop II* (by Ecstasy) and *Hugo* (? - LM) (by Dominators). Loading is faster on cart, but that doesn't mean it cannot be cracked!
Stormlord/WOW!

Yo ZZAP! Rrappers
Hi there, this letter comes to you from thousands of miles away, Greece! So I hope that you'll print it (please...). OK! I'd like to say that ZZAP! is great and it's worth the money I spend every month. And now... it's question time:
1. Why did Ocean and other companies decide to release games on cartridges? To make more money? I'm sorry to say this, but I know that *Robocop II*, *SCI* (*Chase HQ II*) could be released on disk!! In Issue 70, you said that 'carts are virtually impossible to pirate'. I still cannot believe what I saw; *Shadow Of The Beast* on disk!!! Unfortunately nothing can stop piracy.

I think that the only advantage the cart has is speed. Anyway, the point is that the companies CAN release these games on disk. Many guys have money problems. Why don't these companies think of them?
2. Would you mind telling me the best C64 flight sim and if there are plans for a new one? (On cartridge maybe?)
3. Are there any plans for a C64 soccer game (cartridge only)?
4. May I send some scores to the Scorelord? (It's the first time I write a letter to ZZAP!)

Well, that's all for now. Keep up the good work and remember... ZZAP! is the C64 owner's magazine!
Jim G Athem, Greece
PS. Please forgive possible spelling mistakes (I'm a Greek, remember?).

● ***Although the C64 was originally released with cartridge software, the recent revival of interest in the cartridge format hasn't given software houses that much time to develop games for it. Some cart releases such as Vindicators are a single load and would've worked perfectly on tape, other such as Shadow Of The Beast have so much memory accessing that I can't see the point of pirating it. All right you may have the code there, but it's not much fun to play (remember that?). Nevertheless they do make commercial piracy very difficult, replicating a cart is too expensive for most such pirates. If the game can be easily put on tape, then the software house isn't properly exploiting the medium. I just hope people don't buy Shadow on disk thinking that's the proper version.***

As for your other questions, Jim:
2. ***Robin reckons*** **MicroProse's Project: Stealth Fighter is the best C64 flight sim and has heard rumours of its conversion to cartridge. MicroProse have also produced an excellent sim of the Apache helicopter called Gunship. For the future there's a possibility Mirrorsoft might do a cartridge-only version of** ***Falcon,*** **currently the Amiga's most realistic combat jet sim.**
3. ***Yes, the cartridge version of*** **Kick Off 2** ***is due for an Easter release and is promised to be completely different from the previous cassette/disk version.***
4. ***Of course, send those scores in.***
LM

SENSIBLE SUGGESTIONS

Dear Lloyd
I've been a C64 owner for nigh on eight years now, and I have a few queries and suggestions for you.
1. The 'new look' in ZZAP! 64 sometime in the 40s didn't do much for me. I know it's a long way back now, but I think any rereleases should be reviewed in the way that all budget games are reviewed. You should go back to the old system of reviewing original budget games as full-price games (except with only half a page devoted to them, of course).



ZZAP! RRAP!

2. You should, in my opinion, review all games no matter how chronic they are. You are, of course, in the business of telling us what would be best for us to purchase. But, I also feel that it is a necessity for you to tell us what not to buy as well. Maybe just a round-up, so that we know which games to steer clear of.

3. Let's have another reviewer profile. Not just because we're interested in the people behind the reviews, but also so we can find out what type of computer games they particularly like (although we already know to a certain extent). And what does Stuart Wynne look like? Obviously his reviewer face bears a resemblance to him, but we don't get many pictures from inside Stalag ZZAP! any more.

4. If you can't organise the reader challenges very easily, why not organise a challenge between ZZAP!, CRASH, and RAZE? It would make good reading, especially as ZZAP! slashed CRASH in '89!

5. Having read some '86-'88 CRASHes recently, I thought that you could implement a couple of their features in ZZAP! now. For instance, the 'CRASH History'. How about a 'ZZAP! History' in the same vein? Also, your letters section in CRASH was about 5 or 6 pages long then — small is beautiful, you could say, but I'd like to see a slightly longer Rrap.

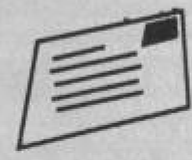
6. Nice cover on Issue 71, (Pervert!, I hear you cry) I wonder how Oli knew where to put all the details in...?

7. The ZZAP! Megatape is very good now. About how much does a demo or game cost to put on the cover? It would be nice to see an original game on the cover, but I would expect that to cost much more.

8. About software...
(i) Will there be a *Wizball II*?
(ii) Will there be a *Shoot 'Em Up Construction Kit* sequel? It would be nice to see an option for horizontal scrolling and weapons. And what about a few more construction kits, for beat-'em-ups, and suchlike? (By the way, yes I do like Sensible Software!)
(iii) Originality is very rare in games these days. Is *Dragonstrike* original? No, 3-D zappers are as old as the hills. What about *Welltris*? There are masses of puzzle games like this now. If people are not going to produce original games these days, why not amalgamate several styles of game into one, such as in *Turrican II*? Original-ish games like *Speedball/Speedball II* do well these days, you might notice. *Batman — The Caped Crusader, Wizball, The Untouchables* and *The Last Ninja* (when it was first released!) are all good examples of the above. (I'm not saying that *Armalyte, Salamander* and *Zybex* are bad, though!)

Anyway, I think you've suffered enough, so the letter ends here. Bye!
Iain Stannard,
Gosport, Hants.

● **1.** *We feel the current system works well, and if a budget game's particularly good it gets more space anyway.*
2. *We try to cover every game, but sometimes we just don't have the space. C64 games in particular are almost always put in, and look at* Dick Tracy *this issue! As for doing a round-up of games too poor to be reviewed, it seems unfair to give a game a very poor mark without explaining why. We could simply list all the games we've seen of course, but not all games unreviewed are poor. Sometimes a reasonable Amiga reviewed is delayed because we haven't much space, so we leave it to the next issue to review it with the C64 game. Nevertheless I understand your opinion perfectly and sympathize, if we find a diplomatic way of getting around the problem we'll do it.*
3. *We might print a few facts about the reviewers but, believe me, you really wouldn't want to see photos of the Ed!*
4. *Another inter-magazine challenge sounds a great idea — all we have to do is convince the other (cowardly) mags who must realize they have no chance!*
5. *We'd all like a longer one, Iain, but it's a hard job to get it!*
6. *You should see some of his paintings in FEAR!*
7. *Future Megatapes should feature some original games written by ZZAP! readers.*
8. *(i) Wizkid (Wizball II) is planned on the Amiga, but Ocean haven't yet confirmed whether there'll be a C64 version.*
(ii) Sensible have plans for a SEUCK sequel, but as yet it's also unconfirmed.
(iii) I think you're wrong to say Welltris *is unoriginal simply because there are lots of other puzzle games. Most games fall into one category or another but it doesn't mean they lack originality.* Welltris *had some original touches which meant it had a unique feel, unlike say* Supercars.
LM



AXE TO GRIND

Dear ZZAP!
Yo! Lloyd how are you? OK? is the prison food any good? No? arrrwell it's just the way it goes. Before anyone reading this thinks, 'Oh my God it's going to be a question answered by numbers job', it ain't. I would just likle (likle?), sorry I mean like (that's better) to say a few things. First of all it is about Golden crumb steacks (or is that stecks or staks or something like that). No sorry, *Golden Axe*. 'Hark,' I hear you cry, well no. After reading your review of it I got the cash and bought it (however clever of me) Within two weeks of buying it I completed it... and before anyone thinks, 'Yes, but you go on your C64 all the time', they're wrong — I am only allowed on the computer about 3-4 times a week in 1 1/2 hour bursts so that dribbles on that idea. I also completed *Golden Axe* before I knew about the cheat. But now you may think, 'He is a liar' (you think a lot, don't you?). I am not (aren't I honest?). Well this is how I will prove it:
1. The ending (on tape, anyway) is not arcade-perfect.
2. The music is cool.

THE WIZARD OF OZ?

Dear Lloyd
Hello again from down under! I suppose that you're thinking, 'Oh no, it's Kylie again!'...well, it's not but you had better listen very carefully to what I have to say, anyway....

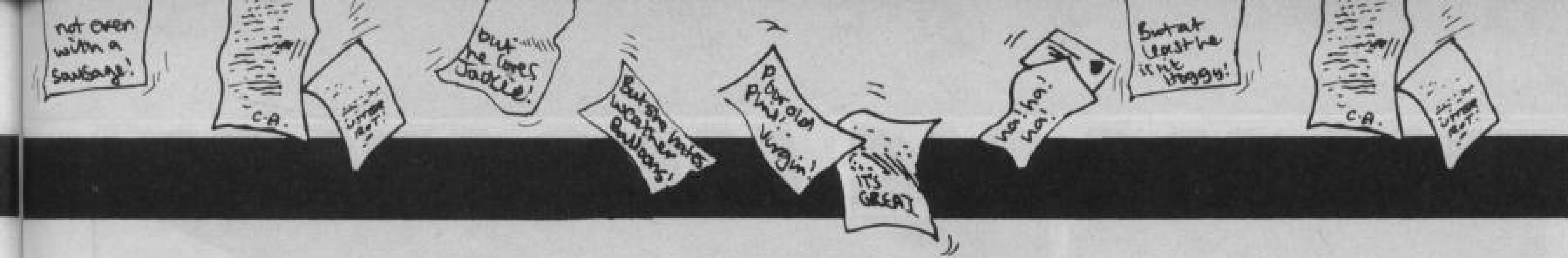
To the mystery of who killed Stu Wynne (he is dead, you know. I know that it doesn't show, but he is...), I must tell you my side. It was not the Snorelord, for he is too much of a wimp. It was me, for I am none other than the world's first (and so far, only) telekinetic psychopath.

That's right! I killed Stu without having to go beyond the gates of the institute for the terminally weird (Jeff Minter is here too!). Now, if you don't respond to my demands within two weeks of the above date, the rest of the staff of ZZAP! will suffer the same, miserable fate! My demands are as follows:
1. A reply to this letter.
2. A copy of a Maniacs Of Noise music routine on cassette and some instructions on how to use it.
3. A copy of every game associated with the Maniacs.
4. A framed autographed photo of Jeroen and Charles
5. An autographed copy of *Creatures*.
And if my demands are not carried out, this is what will happen:
I will —
1. Kill Stu Wynne (again).
2. Return Blodwyn's eyesight (I can hear Robin screaming with terror already).
3. Put even more weight on Phil.
4. Remove the Snorelord's facial armour (yuck).
5. Cause what's left of Robin and Wozza's hair to fall out.
6. Remove the supply of holy water that keeps the film planning department at bay.
7. Show you what happens to your underwear when your supply of bleach is cut off....

Now all that is said and done, perhaps you could answer these questions for me:
1. What conversion is Chris Butler doing this year?
2. Why did Jeff Minter suddenly stop writing games on the C64 instead of gradually phasing out as he promised a few months beforehand?
3. Are Chris Butler and Simon Butler related, as they seem to have very similar graphic styles?

I thank you deeply and wholeheartedly for your time and generosity.
Kristopher Roebuck,
Western Australia.
PS. Tell the Snorelord that he can make a wonderful cocktail by mixing together bleach and paint-stripper (shaken, but not stirred).

● *Give in to your demands? Never. Now if you'd threatened to sing like Kylie...!*
1. *He's doing* **Turbocharged, a race game for System 3.**
2. *That's one of the great mysteries of the universe.*
3. *Not as far as we know.*
LM



3. It says playtesting by R Hogg & Wayne & other. So, is this the same R Hogg as in ZZup (ZZup, ZZip, whatever)?

Also (a bit of showing off here) I completed it second time round losing only two (yes, two) lives out of the original 5! I lost one at the jump from the broken bridge and one at the skeletons (b*****ds).

I killed Death Adder without him even touching me (hard dude or what?). Now I have finished that bit of slagging off of *Golden Axe* for its easyness (sorry easiness, whatever) I would like to point one thing out: what happened to the Amiga *Turrican II* review? — one page! I don't own an Amiga but I still read the reviews to have a basic idea if a C64 version will come out and if so what the background is about etc. Anyway I must go now so I will read you later (my letter in your mag — hint). Must go.

Paul Disley,
Derbyshire.

● ***Yes, R Hogg is our very own Robin. The other names should be S Wynne and Peking — I wonder who they could be?! It may be you've got some wonderful tactic for defeating every monster which we haven't found (always a problem with beat-'em-ups), maybe you could tell us how you did it. Nevertheless we still don't think it's too easy, and a lot of people who claim to have beaten it have had bugged copies lacking level five and Death Adder.***
LM

NOT BUILT IN A DAY

Dear ZZAP!
I wish to complain about the review of my game *The Argon Factor* in Issue 71's Think Tank. The complaint is based on certain implications put forward by the reviewer.

Firstly it is stated that the player is 'dragged by the scruff of the neck around every location'. There are roughly 100 locations, most of which allow the player reasonable freedom of choice.

Secondly the subject of too many sudden deaths. This adventure is not meant to be easily solved and the utmost logic has been used to good effect. A sudden death will only occur where a player has failed to follow a designated path, or has been unable to solve the immediate problem. To my knowledge there are no random deaths anywhere in the adventure. As for dropping a light source on a dark planet (comment is superfluous) I can understand, however, the reviewer's comment on this minor point, although you are told quite clearly when the light source is no longer necessary. (WELL LIT LAB.)

I wonder what the reviewer would have thought of *Eureka* which was a five-part multi-scale adventure which had many sudden deaths with NO SAVE FACILITY anywhere in the program. It did, however, carry a large prize.

My main concern, however, is the implication that the whole adventure is poorly constructed. The reviewer starts off by saying 'no sooner did I cry out for adventures written using *GAC+* when Tony Rome drops *The Argon Factor* on my desk' etc. Does he/she realize the difficulties involved using a package adventure creator?

I have spent five years perfecting a solid system using *GAC* and I challenge anyone to match the effects, especially the animated sequences which occasionally occur during the game! Also anyone who uses *GAC* will notice I have used a small program to stop the cursor moving down when nothing is typed in and the player presses the return key. I have also included many different responses to unsuccessful attempts so that the player is not bored. I have paid great attention to spelling, punctuation, graphic detail and general presentation. None of these items has been mentioned at all by the reviewer! (Why not?) If they were poor I suspect he/she would certainly have mentioned it! In conclusion I suggest that the reviewer has not bothered to venture beyond the first few locations. Only then does the plot unfold and it is certainly not 'linear' Therefore is it possible to get a second opinion on my adventure which is not based on the first few locations but on the complete article which has more than 100 puzzles to solve, time travel sequences and a final countdown to add effect!?

If I am too self-indulgent I apologise but it is my reputation as a writer that is at stake here.
Tony Rome, Edgbaston, Birmingham.

● ***The best person to respond to your criticism is the reviewer in question, Boris Myashirov. So here he is...***

BORIS: Okay Tony, let's take your letter a point at a time.
1. I stick by my criticism. Yes, the GAC and the limited memory of the Commie doesn't help but neither does your rigid design. There were many occasions when the game killed me off for daring to wander from the predestined path.
2. You have just contradicted your own criticism noted in point one! So you admit that sudden death comes to those who wander from the 'designated path'! I don't call this 'logical' or really necessary. It may make for a tough challenge in getting the code for entering the thousand pound lottery, but it doesn't necessarily make for a really enjoyable game.
3. As to my opinion of Eureka, *well how about 'prehistoric monstrosity'?*
4. My comment that you supplied the GAC+ adventure to me straight after my appeal for adventures was not a criticism. I merely voiced my pleasant surprise that someone had heeded my call so quickly.
5. Yes, the game contains many nice effects. However, nice graphics and effects maketh not a good adventure! There are many more important factors making up a decent adventure. I felt I had an obligation to warn our readers that your adventure lacked sufficient quality in many of these areas. Hence, a lack of room for the mention of fancy special effects.
6. I resent the accusation that I did not venture 'beyond the first few locations'. This is a typical knee-jerk reaction of an adventure author who, obviously, cannot bear to see his baby (ie adventure) criticized.

Well, thanks for that reply Boris. After all the heat of debate, I think it's worth reminding people of the original review in Issue 71, where The Argon Factor got 61% overall and Boris commented that despite its drawbacks the game 'is still playable, especially to any text/graphic fans out there.' Mr Rome might feel that with the overall mark more attention to the good points might have been nice, however in the limited space it isn't always possible to cover everything, and Boris clearly felt the sudden death problem was the central aspect of the game for him. Just recently Mr Rome told me he was at least changing one problem mentioned in the review — where dropping a light-emitting crystal plunged a room into darkness — and as a recent ad announced the game's price has been set at £9.99 for cassette and £11.99 for disk. The prizes on offer include an Amiga, colour monitor, colour printer, some Diamond Bytes software, five copies of GAC+ and a free Tony Rome game for everyone who solves The Argon Factor. We're always pleased to discuss game marks in the Rrap, and although we stand by this one, we're certainly interested if any readers who've played the game would like to write in. To me Argon appeared rather frustrating as an adventure, but not too bad as a nicely presented lottery puzzle game.
LM

As for your other questions, Jim:
2. ***Robin reckons MicroProse's Project: Stealth Fighter is the best C64 flight sim and has heard rumours of its conversion to cartridge. MicroProse have also produced an excellent sim of the Apache helicopter called Gunship. For the future there's a possibility Mirrorsoft might do a cartridge-only version of Falcon, currently the Amiga's most realistic combat jet sim.***
3. ***Yes, the cartridge version of Kick Off 2 is due for an Easter release and is promised to be completely different from the previous cassette/disk version.***
4. ***Of course, send those scores in.***
LM

There's no use denying it, I know who you are. And if a certain 'Mr Plum' sends me any more pervy pictures... I'd be extremely grateful! But can you be a bit more discreet? — Granny opened your letter, mistook the pics for classical paintings and hung them up on the living room wall. It was especially embarrassing when she pointed them out to the vicar. Granny still can't understand why she's been banned from hymn practice.
Send your brown paper packages to *Newsfield, Mr Lloyd Smith, ZZAP! Rrap, Temeside, Ludlow, Shropshire SY8 1JW.*

THE MAGIC MEGATAPE 17 INSTRUCTIONS!

QUAKE MINUS ONE

● (Mike Singleton)

INTRODUCTION

Deep beneath the Atlantic Ocean, where the earth's crust is thinnest, lies the Titan power station. This massive, automated complex draws energy direct from the earth's core to feed the world's industrial nations. It's also the target for a crank terror organisation called the Robot Liberation Front. The RLF intend to sabotage the Titan's computers to trigger a massive earthquake. The computers will be destroyed, tidal waves will swamp the atlantic coasts of America and Europe, and an energy crisis will paralyse the industrial nations. The game opens on the day the RLF sabotage the Titan complex — Quake minus one.

OBJECTIVE & MISSION BRIEFING

Government scientists have managed to re-establish communications with one of the computers which control Titan — The Hermes. Your mission is to capture or destroy the four remaining Titan computers: Zeus, Poseidon, Vulcan and Ares. Less than ten hours remains before the earthquake. Beware, the other Titans may attempt to recapture or destroy the Hermes (if that happens your mission will fail). Finally, the scientists have managed to patch in a facility to interrupt the real-time operation of the complex: INTERRUPT TIME. This facility operates during COMMAND MODE, but be sparing in its use. Total interrupt time is, our experts estimate, just one hour.

THE CONTROL PANEL

1. Fuel Gauge
Lack of fuel renders a mobile static.

2. Energy Gauge
Your weapons require energy to function.

3. Real-Time Clock
During INTERRUPT-TIME the clock stops.

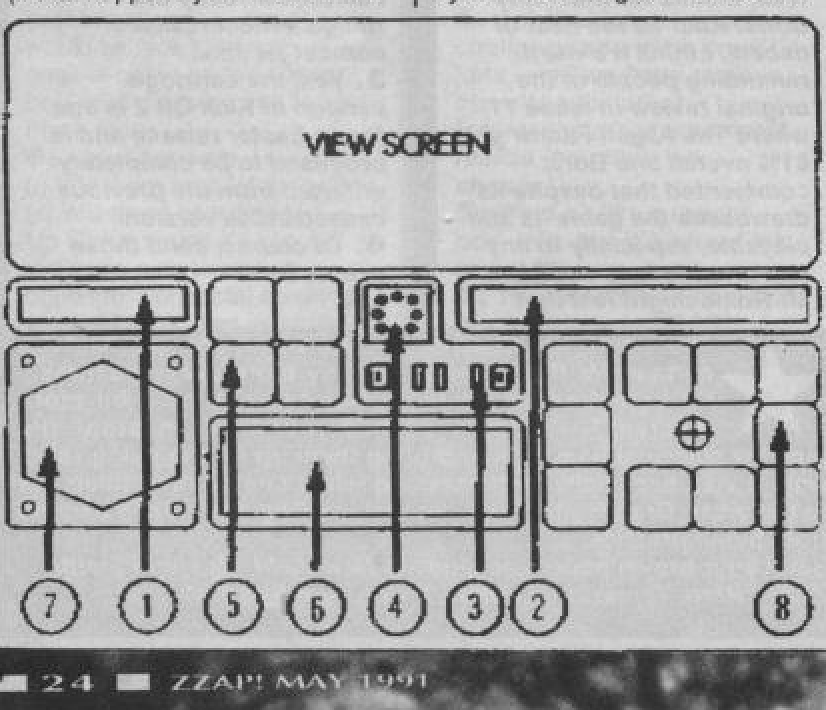
4. Interrupt Clock
Blue dots = Interrupt time available
Red dots = Interrupt time used.

5. System Keys
The four systems are: Engines, Pumps (for refuelling & re-energizing). Communications (for target location & warning klaxon), and Emergency Repair. If the icon is moving the system is functioning, if static then the system is damaged. If there's no icon the system has been destroyed.

6. Weapons Panel
Indicates weapons available on mobile.

7. Map
Shows roads and junctions of the complex. Junctions controlled by you appear as white dots. Renegade junctions appear as black dots. A compass indicates your current position.

8. Keyboard
Enables you to control the mobile's functions.



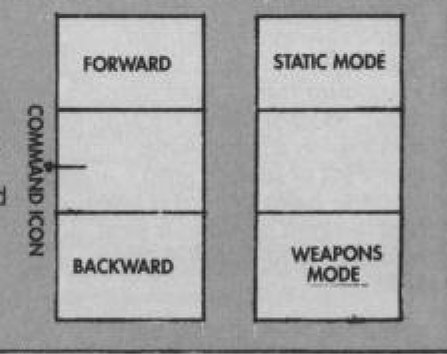
CONTROLLING MOBILES

Quake is controlled purely by icons and joystick. Commands are simply issued by moving the joystick cursor over the required icon (there's no need to press fire to activate the icon). The 'keyboard' displays a different menu of icons according to the mode you're in. The descriptions below explain how you can move from one mode to other modes. Usefully, various modes are signified by different coloured joysticks on the 'keyboard', clicking on these takes you to the relevant mode.

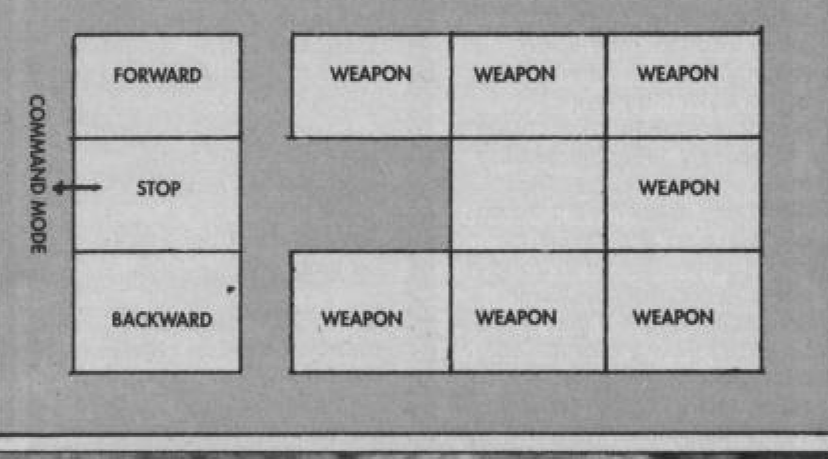
White: Transition Mode.
Red: Weapons Mode.
Green: Static Mode.
Purple: Junction Mode.
Blue: Repair Mode.

NB: Mobiles cannot move through one another, not even friendly ones. This means occasionally you have to shuffle mobiles along the roads to make a clear route for a mobile carrying with the equipment you need (ie an ionic disrupter).

Transition Mode (White)
Accessed automatically when you take command of a mobile on the open road, or stop during THRUST MODE. You can select forward or back, the mobile will then move off along the road and switch to THRUST MODE. The remaining icons enable you to select STATIC or WEAPONS MODE.



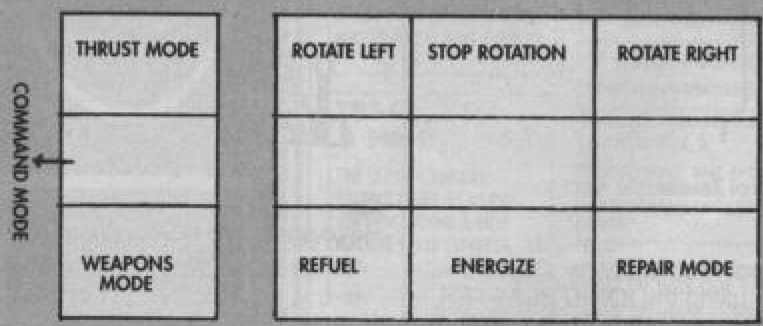
Thrust Mode
Accessed when a mobile moves along a road. You can select stop, reverse direction or activate a weapon. Direction keys are green when activated, red when not. Weapons keys are yellow when activated, blue when not and red when they require rearming.



Static Mode (Green)

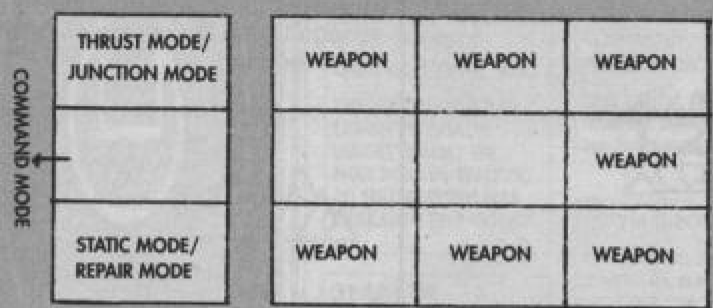
Accessed when a mobile is stationary. You can rotate the mobile to the left or right, stop rotation, refuel, energize or enter REPAIR MODE. You can also access THRUST MODE or WEAPON MODE. When you select refuel or energize, all weapons, except shields are deactivated. A special cursor appears in the view screen. Move the cursor over the required installation. Refuelling or energizing takes place automatically.

NB: Rather than going down a road, stopping and then refuelling you can select the refuel icon *before* going down the road, then when you go forward the mobile will automatically stop at the fuel tank and refuel. This technique also works for energizing weapons.



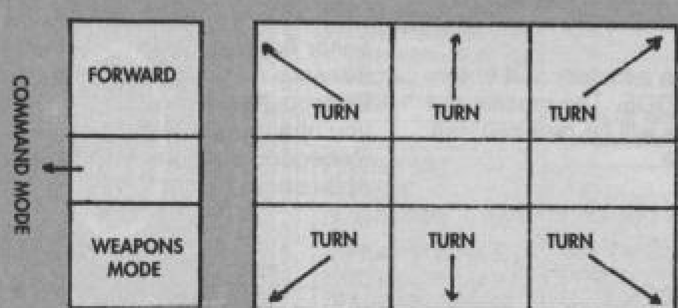
Weapons Mode (Red)

Accessed only from STATIC or JUNCTION MODE. You can select THRUST MODE or STATIC MODE (if you are on a road) or JUNCTION MODE or REPAIR MODE (if you are at a junction).



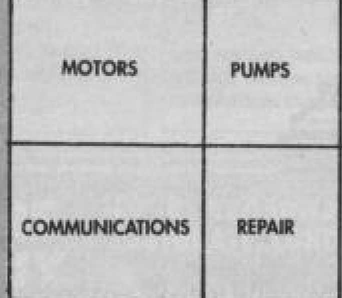
Junction Mode (Purple)

Can only be accessed at junctions. Move the cursor over a direction arrow. The mobile will turn to face the new direction. When it's stationary select forward and switch to THRUST MODE. You can also select WEAPONS MODE.



Repair Mode (Blue)

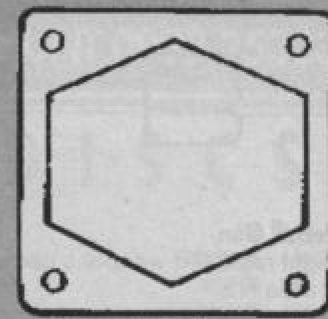
Accessed from STATIC or WEAPONS MODE (at a junction). In this mode the cursor jumps to the cluster of icons left of the realtime clock. A damaged system shows as a stationary icon. Select the icon and press the fire button, the system is repaired and the cursor returns to the normal keyboard. You can start repairs anywhere, however the repair system itself cannot be repaired unless you dock at a factory. Most weapons are also repaired at factories.



Command Mode

Accessed in any mode simply by moving the cursor off the left-hand edge of the keyboard. COMMAND MODE creates a cursor on the strategic map and fills the view screen with a magnified portion of the complex. This magnified map shows the mobiles under your control in white and renegade mobiles in black. Move the cursor over the mobile of your choice. The screen will change to show the control panel of the chosen mobile and a new section of magnified map. To gain control of the mobile press the fire button. You will leave COMMAND MODE and enter TRANSITION MODE.

When you access COMMAND MODE you will also activate INTERRUPT TIME. At this point the real-time clock will freeze and the entire complex will become inactive. However, you only have a limited amount of INTERRUPT TIME. When it is exhausted the



renegades will continue their operations while you are in COMMAND MODE. A counter above the real-time clock displays INTERRUPT TIME available.

NB: Accessing Command Mode when the klaxon sounds automatically jumps you to the mobile in trouble (see below). Although occasionally confusing this is often extremely useful, and in any case Interrupt Time means the game is paused if you want to ignore the emergency and move the map to a different mobile.

Emergency Command Mode

When your forces come under renegade attack a klaxon will sound and a warning cursor flashes on the strategic map. At this point you can continue with your own operations or access COMMAND MODE. If you select COMMAND MODE the command cursor will jump automatically to the endangered mobile. Press the fire button to access the mobile.

THE WEAPONS

Each mobile carries a unique selection of weapons The weapons PANEL displays all weapons carried. The weapons KEYBOARD shows which are in working order. You can activate one offensive weapon and one or two defensive weapons at a time. Weapons keys are colour coded as follows:

Yellow = weapon activated
Blue = weapon deactivated
Red = weapon requires re-aiming at a junction
Blank = weapon damaged

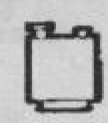
Using Weapons In Thrust Mode

Mobiles move at great speeds and require battle computers to aim their weapons. During THRUST MODE the weapons sight will move of its own accord. When a target is located a siren will sound and the sights will flash. Press the fire button at this time to fire the activated weapons.

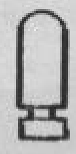
Using Weapons In Static Mode

During this mode you can aim the weapons sight manually. Move the sights over the target and the siren will sound when you are locked-on. Press the fire button. Remember, you can only fire when you have stopped rotating.

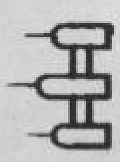
WEAPONS



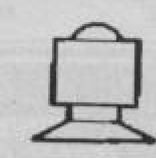
Mines
Can be dropped dropped at any time on a road during forward or backward motion. Do not drop when static. Does not need to be aimed.



Torpedo
Long-range, straight-line weapon. Useful for clearing roadways.



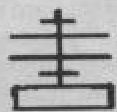
Laser
A medium-range weapon. Tends to disable rather than destroy.



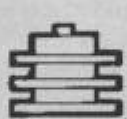
Missile Pod
Launches rapid fire, short-range missiles. Useful against renegade installations.



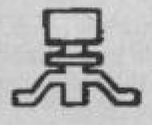
Fireball Gun
A light rapid-fire weapons useful for area fire.



Ionic Blaster
Neutralises the command circuitry of renegade installations. Use this weapon to capture Command posts.



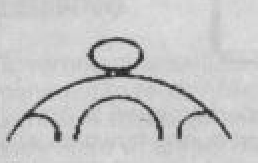
Shock Shield
Protects against collision and impact weapons.



Plasma Shield
Protects against shock weapons like blasters and fireballs.

THE TITANS

Titan's five command centres all have their own unique appearance, functions and mobiles.



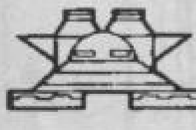
Hermes



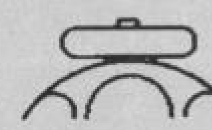
Hermes Mobile
The only Titan you control at the sort of the mission.



Zeus



Zeus Mobile
The command computer directing renegade strategy.

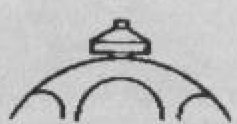


Poseidon



Poseidon Mobile

The defence computer.

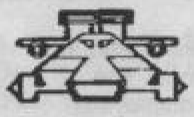


Vulcan



Vulcan Mobile
Monitors installation's operation.





Ares
The attack computer. Reacts to your intrusion and develops counter attacks.

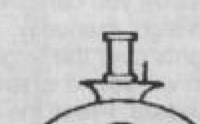
Titans are located at junctions and may be captured or destroyed. Each has its own fleet of mobiles. Destroy a Titan and its mobiles become inactive (and may block roads). Capture a Titan and you gain control of its mobiles!

QUAKE INSTALLATIONS

The Roads
If you control a road it shows up as yellow on both the view screen and map. If it's under renegade control the road appears as orange.

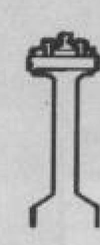
Own Junction





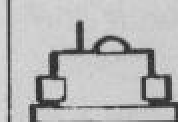
Renegade Junction

Junctions
Enable you to switch from road to road. Renegade junctions have black doorways and must be captured. Destroy any mobiles protecting it then use IONIC BLASTER to capture junction. Now you can move through it to other roads.



Control Tower

Control road sections. Capture them using the IONIC BLASTER, then you control the road section and its installations.

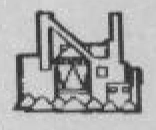


Fuel Tank



Energizer

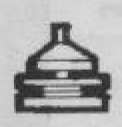
Fuel Tank And Energizer
Get as close as possible before you attempt to refuel or energize.



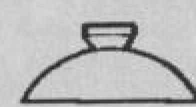
Factory
Stop next to a factory and enter REPAIR MODE. The mobile and its weapons will be repaired, but it takes time.



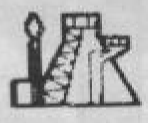
Rocks
May block roads. Not all weapons can blast them away.



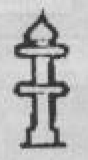
Quake Suppressor
Controls earth tremors so don't harm them! Destroy one and the real-time clock jumps closer to zero hour.



Cooling Dome
Devastate surrounding installations if destroyed.



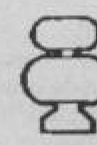
Rig
Have some fire-power. Beware.



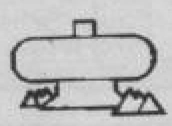
Conducting Column
Neutralises the effect of IONIC BLASTERS. Your own or the renegades — depending on who owns the road.



Bunker
Heavily armed and very difficult to destroy.



Sonar Beacons
Sensors linked to the Titans. Beacons on your roads will warn you of a renegade attack. Renegade beacons will trigger ambushes.



Magnetron
Renegade-controlled magnetrons will sap your weapons energy and possibly damage your mobile.

CREDITS

DESIGN: By Mike Singleton and Warren Foulkes.

ORION

● (Hewson)

SCENARIO

A long time ago in a galaxy far, far away...

CONTROLS

On Title Screen:
F1 — One player, one joystick, either port.
F2 — Two players, sharing one joystick, either port.
F3 — Two players, two joysticks, player one in port one.
F5 — Music volume louder.
F6 — Music volume quieter.

During Game:
Joystick only.
Pause = RUN/STOP (press fire to restart)
Quit = CLR/HOME (when in pause mode)

OVERALL OBJECTIVE

The objective is to collect chemicals that form specific formulae to save the constellation of Orion. This is achieved by destroying a certain type of enemy stormtrooper, which drop the chemicals they are carrying (if any).

MISSION ID ENTRY

At the start of each game, each player must enter their ID.

If a player has a sufficiently good score this ID is entered into the high scores.

PLANET SELECTION

The planet selection screen gives information relating to each planet. The current formula is also shown as a chemical formula and its more common name.

To select each planet move the joystick either up or down. To see the information about each planet move the joystick either left or right. To return to the planet selection screen move the joystick in any direction.

Once a planet has been selected press the fire button to beam down.

PLANET LAYOUT

There are four planets that can be visited — Auriga, Ara, Regulus and Deimos. Each planet is populated by enemy stormtroopers which visit the planets in order to collect the same chemicals as you. In addition to these are the unfriendly inhabitants of each planet.

Each planet has varying radiation levels — the lower the radiation, the denser the population. Each planet has four zones which may be visited. The awareness of the enemy decreases as the distance from the beam-in position increases. The overall enemy awareness increases depending on the planet. Auriga has the lowest and Deimos the highest. The indicator on the status panel shows the current level.

STATUS PANEL

At the top left is the current player ID followed by a list of 5 chemical letters indicating which of the five chemicals are still required. If all the chemicals have been collected, a BEAM OUT message will be displayed instead.

The top-right area is reserved for indicating how many bombs have been collected, up to a maximum of eight.

The second line consists of a shield indicator, and next to this a flashing radiation indicator. This flashes faster as the radiation increases. If the shield energy gets too low it will start to flash, accompanied by a warning sound.

The bottom line of the status panel shows the number of men left and the score.

GAMEPLAY

Each player is shown the planet name, average population, radiation and the amount of each chemical on the planet. You are beamed down to one of the beam-out points (some planets have more than one). Your task is to destroy as many stormtroopers as possible and pick up any chemicals they drop when shot. These chemicals will stay on screen for a limited time only. Neither chemicals or bombs can be picked up until they have bounced at least once — this enables you to avoid picking them up if you are very close to the alien they were dropped by.

It is important to only pick up chemicals that are required to complete the current formula, since picking up more than one in the early stages will make the later levels harder to complete. If you get killed or beam out you will be returned to the planet selection screen.

To pick up chemicals and bonuses walk through them. When picking up chemicals an energy bomb is given. Energy is replenished at the start of each formula, but can also be gained by shooting certain aliens which mutate into energy balls and are collected by walking through them.

A bonus is given for each formula completed.

TWO-PLAYER MODES

In either of the two-player modes players play alternately and independently, swapping when a stormtrooper is killed. The chemicals are available for both players, so co-operation will ensure easier chemical collection on later formulae.

CREDITS

Program designed and programmed by Gary J Foreman.
© Graftgold Ltd 1988 and © Hewson Consultants Ltd 1988.

SLAYER

● (Hewson)

SCENARIO

You are the SLAYER, you deal in death. It's you or them, so go out there and kick some butts — before they frazzle yours with their photon lasers.

CONTROLS

On Title Screen:
F1 — Number of players.
F3 — Number of joysticks.
F5 — See high scores.

During Game:
Joystick only with usual controls.

GAMEPLAY

Your aim is to try and destroy everything that gets in your way and if it won't die then avoid it or you'll be the one doing the dying. Along the way there are energy pods to help you on your mission, these either give you extra firepower or act as smart bombs.
Good Luck! (You'll need it!)

CREDITS

Program designed and programmed by Imperial Designs.
Produced by Paul Chamberlain.
© Hewson Consultants Ltd 1988.

CJ'S MUSIC DEMO

● (Ashley Hogg)

He may be the lightest elephant on his feet, but CJ made a massive impact on the reviewers in the last issue. In the Silver Medal-winning *CJ's Elephant Antics*, CJ and optional friend escape from the circus and set out on a massive journey through frog-filled France, over the Alps (who needs Hannibal?!) to snowy Switzerland (complete with snowball-throwing snowmen!), then somehow across to the mummy-infested Egyptian Pyramids and finally to CJ's jungle home.

All this wacky, peanut-shooting action is enhanced by a smashing soundtrack which can now be heard here on this magnificent music demo from CJ musician Ashley Hogg (luckily no relation to Robin!). There's four of his best tunes here including the original *CJ's Elephant Antics* music and a groovy remix. When the menu screen comes up after loading, just press the corresponding number for the tune you want to hear. And if you haven't got jumbo-size ears then turn up the volume!

If your amazing ZZAP! Megatape proves to be faulty, have no fear. Just bung it in a jiffy bag and send it to *Newsfield, The ZZAP! Megatape Clinic, Ludlow, Shropshire SY8 1JW.*

ZZAP! MEGATAPE TICKET TO MEGA-STARDOM

Got a game you've written and would like use to consider for inclusion on the ZZAP! cover cassette? Then send it to us with this form! We'll evaluate it and let you know whether it's suitable and how much you'll get for your masterpiece if we go ahead.

Name..
Address..
....Postcode..
Telephone (Daytime)..
(Evenings)..
IMPORTANT!
Please sign this declaration:
This program is submitted for publication by ZZAP!. It is wholly my/our own work and I/we agree to indemnify ZZAP! Ltd/Newsfield Ltd against any possible legal action should copyright problems arise. This game is not being considered for publication by any other magazine or software house, and I/we will let you in writing in the event of this happening.
Signed..
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Remember: we will NOT consider your game if you do not enclose this coupon (or a photocopy)!
Send the game and coupon to: NEWSFIELD, ZZAP! MEGATAPE DEPT, Ludlow, Shropshire SY8 1JW. We will of course treat your game with the utmost respect, but you should remember things do get lost in the post and KEEP A BACK-UP copy for yourself. ZZAP! cannot be held responsible for the loss or damage of submitted programs.

THE FUZZY FACTORY

The Rowlands Bros are back, after overdosing on Big Whoppers, scorching holidays and serious partying, they've finally decided to get Apex Software back on track with a sequel to possibly the best C64 game of 1991 — *Clyde Radcliffe Exterminates All The Ugly Repulsive Earth-ridden Slime*, aka *Creatures*. For newcomers to this epic soap, the characters include John Rowlands (also known as Jaz, John is a brilliant programmer sadly afflicted with Mad Cow Disease), Steve Rowlands (graphic artist, musician and informally known as 'stud' (honest!)) and finally Dave Birch (Thalamus's sharply dressed and much loved boss, who no-one every says anything bad about). This month the Bros reveal such disgusting habits as roasting fuzzies, promise to create a friend for Clyde and muse on Dave's medical requirements!

Thursday 24th January

John: No, not those Fuzzies again! I've had it with those guys. During the final seven weeks of *Creatures* I spent many a sleepless night working to finish it, and at one point I'd slept 22 hours out of 268. But I can handle it, I'm a professional (I don't think).

One of the main advantages of doing *Creatures II* is that I can use some of the code from *Creatures* — not that I'm lazy or anything (well, maybe a little). The sort of routines which can be used again are Clyde's movement and animation routines, his weapons movement and animation routines, the collision routines etc. So I've been ripping out all the code I don't need, leaving me the memory to start *Creatures II*.

Steve: The structure for *Creatures II* will not be entirely different from *Creatures* as it will have a Torture Screen on every level. Between the Torture Screen there will be an Intermission Screen, which I am working on at the moment. The idea is that Clyde has to chase a cute little creature along a road avoiding rocks 'n' stuff, and when he catches up with him he shakes him around until he offers Clyde loads of goodies. This is planned to be in brilliant parallax-o-vision, the characters are nearly done but John's still too busy to do the scrolling so I will have to wait to see the finished effect.

Monday 28th January

John: I finished ripping out all the code I didn't need over the weekend and chucked in the first Torture Screen from *Creatures* to test the remaining code. I was pleasantly surprised to have it up and running correctly within a few minutes — it just goes to show that I must have some idea of what I'm doing, occasionally.

The next thing I did was to change the Status strip at the bottom of the screen. I decided to kick out the borders throughout the entire game this time, and shoved Clyde's lives and score over it. As Steve has already designed the font (style of alphabet) for the game I got him to copy the numbers into sprites so I could get the correct score printed. As an afterthought I made the score sprites constantly move up and down a little, giving it a slightly 'cuter' feel.

Steve: The characters are now finished for the Intermission Screen so next are the sprites. I've put Clyde in a sports car but there is one drawback, it uses up seven sprites out of a possible eight. I tried another way with three expanded vertically sprites, but this looked too chunky so that was scrapped.

I'm leaving the Intermission Screen until John gets around to coding it so I'll have to find something else to do. The first Torture Screen of the game is top of my list and ideas are no problem. This will see a poor little Fuzzy-Wuzzy tied to a spit being barbecued over a raging fire. The spit will be turned by a cute little creature and the idea is to put out the fire, but how? The use of balloons would help you with this task.

Wednesday 30th January

John: In the last five days of production on *Creatures*, a small bug appeared in my sprite-to-sprite collision routine. This must be the most bug-ridden routine in the game! Now as I've vowed that *Creatures II* is not going to contain a single bug, I fixed it this morning, and dare it to screw up again.

I've been spending a few hours here and there creating a new 'Get ready' screen. It uses a similar technique to the one used on the 'Level Complete' sequence from *Retrograde* (ie the wobble effect on words). This time I've reflected the words 'GET READY', and it's this reflection that I'm wobbling. A fabbo ripple effect it is, but cute it ain't. So when I get the time I'm going to rip the lot out and start again, see. As I said, I can handle it!

Steve: Having spent a while designing the Torture Screen it's now down to designing the graphics for it. First will be the characters for the background and maybe even some aliens, it depends if we run out of sprites or not. This Torture Screen is set on a cyan sky colour, with some good (brilliant) vegetation graphics in the foreground and background. While doing this section I've come up with some new ideas for the death of Fuzzies on Torture Screens:

There's a Fuzzy tied to a stake in the ground with loads of TNT around the bottom and a cruel creature with a barrel of gunpowder walks off and leaves a trail behind then, of course, lights it. There's also a creature with a baseball bat standing near a Fuzzy, you see the creature take a few practice swings then it walks towards its victim and takes a big swing...

Friday 1st February

John: I've nearly finished all the parallax scrolling for the Intermission Screen — and pretty damn good it's looking too. With a planned twelve different parallax layers and a 'screen-high' telegraph pole in the foreground, which takes it up to thirteen speeds, it's pretty slick! The only problem with it is the playability, and we can see that this isn't going to be too playable. We spent a good few hours, which turned into a good few days, trying to improve it but we couldn't. We were stuck with a screen which was absolutely great to watch but not much fun to play. So guess what. That's right — I've got to rip the lot out and start again. I can handle it... just!

Steve: As John's mentioned, the Intermission Screen is going to be scrapped. It's a good job that I've been thinking of a new idea for the last few days, which is nearly all based on gameplay and not just how good it will look on-screen. I have seen games that are incredibly playable but graphically poor with bad presentation. It's hard to get the balance right, but we shall do our best.

The main objective of the Intermission Screen is to save your cute little Fuzzy friends who are being cold-heartedly thrown to certain death. You and your friend, that you have just rescued from the previous Torture Screen, must save them by bouncing them to safety. So the graphics are underway with a pine forest theme, and all's goin' well.

Monday 4th February

John: So I've got to start another Intermission Screen, I wonder if we're going to keep this one? All I can say is that if it turns out half as good as we hope, it's definitely staying in. I started it on Saturday, getting the backdrop printed on-screen. Then I introduced Clyde to it and he gave it the big

thumbs up. As he has to complete the Torture Screens by himself, we thought it only best to give him a friend to help him complete the Intermission Screen (we don't want him feeling lonely). So now I've added another Fuzzy to help Clyde out and it appears that they are already the best of friends. Isn't that sweet?

This afternoon I set about writing the animation routine for them. I simply checked the current direction of the joystick and animated the sprites accordingly. I usually start a player's control mode with the movement routines, adding animation after. There's no special reason for doing it the opposite way round this time, I just felt like it. What's wrong with that, eh?

Steve: The graphics for the Intermission Screen are virtually complete now, but I think there will be bits added soon because when John gets the latest background up on-screen with the rest of the stuff it may look a bit empty.

Before I have to change those graphics I will get on with some music. I ended up going through some old disks and found loads 'n' loads of music that could be used in *Creatures II*. The only problem being that none of these pieces of music were finished, some were only just started, so which one do I work on first? The piece that is needed most urgently is the music for the Intermission Screen, but none of the music I've dug up from the old disks will suit it, so I'll have to write a new piece.

Thursday February 7th

John: 'I'm dreaming of a white Christmas.' Don't read it — sing it. Yes, that white stuff which we haven't seen for three years is here! It started snowing yesterday and it hasn't stopped since. There's now over a foot of it and we love it. We couldn't resist taking a couple of hours off this afternoon to go out snowball fighting with some of our mates. Damn good fun it was too.

When I wasn't out getting soaked I was working on the movement for Clyde and his budd. They only need to move left and right across the landscape, which saves me having to write any vertical movement code. The routine was originally written so that if you pulled the joystick left, the Fuzzies ran left until the moment you let go (and the same for right). We decided, however, that it would be better if the Fuzzies moved a specific distance every time the joystick was moved. They now move approximately 32 pixels before you can change their direction. I know it sounds bad but believe me, it greatly improves the playability (which has the highest priority methinks).

We were at ZZAP! Towers a couple of weeks ago, talking about the *Creatures* 'game complete' sequence, cartridge games, whether David Birch should have a sex change (to a man!) and — most importantly — ideas for *Creatures II*. We discussed having a shoot'-em-up stage in the game, with Clyde flying around on a jetpack shooting hundreds of cute aliens. I've been thinking about this a lot recently and have now decided to start doing it. So I spent most of the night (and the early hours of the next morning) ripping out the weapons routine from *Retrograde*. We've had loads of mail asking us to write *Retrograde II*, well we are not doing that (yet) — but this is going to be the next best thing!

I would just like to state for the record that David Birch does NOT need a sex change and is, in fact, already a man — honest?

Steve: Today the start of the sprites for the Intermission Screen. First of all I got a Fuzzy into the new sprite bank and then started the sixteen rotational animations that he would go through. I then did eight rotational animations for the Fuzzy rotating the other way (towards you).

Creative Materials — the guys doing the Amiga and ST conversions of *Creatures* — now needed all the game characters, sprites, alien movement patterns and level maps. A day later after trying to save this lot to disk for them and realising it would take forever, we came up with an easy way to do it. We would just let Clyde walk through all aliens so they could go straight to any section of the game they needed to look at — easy.

After this task I went back to doing the music for the Intermission Screen, but without brilliant results. I don't know what it is at the moment but I can't seem to get a piece of music to suit this section, maybe I've got too many distractions at the moment, who knows? It could be the snow. Well, there's one way to find out, let's go out to play! I built a nice big snowman/woman/monster don't-ya-know, which looked a bit like the creature that pulls the rope on the second Torture Screen of *Creatures* (without the rope, of course). I know I'm probably a bit old to do things like that, but what sort of adult draws Fuzzy creatures all day?

Clyde: Snowball fights — Yeah!

Monday 11th February

John: I've got the *Retrograde* weapons routine working 'bug-free' now and have already been coming up with tons of new weapons. I ripped out the 'weapon-alien' detection code and have also got that running too. To test it I chucked some static aliens on the screen, a couple of which were made up from 4 sprites bolted together.



★ *Creatures II* is agreed by Steve 'Stud' Rowlands, Dave 'Mr Thalamus' Birch and John 'Jaz' Rowlands. And where did Jaz get his *Creatures* T-shirt?



★ A torture screen slowly takes shape in the sick minds of the Rowlands Bros.

We decided that ordinary single-sprite explosions for these bigger aliens looked a bit tame, so I modified my explosion routine so that it now prints up a big character explosion. 'Well cool' is an understatement.

Back to the Intermission Screen, it's looking better each day. Clyde & Co can now catch airborne Fuzzies. But I've also got to teach Clyde how to bounce them off in a different direction. This presented the challenge of calculating a Fuzzy's new direction, depending upon the angle of Clyde's pad and the current direction of the Fuzzy. For example, if the Fuzzy is moving left and the pad is angled right, the Fuzzy must bounce up vertically; if the Fuzzy is again moving left and the pad is held straight, the Fuzzy must carry on moving left. I sorted all that out and got it running properly this morning without any real problems.

With multiple Fuzzies bouncing up 'n' down over the screen, I must add the code to put some sort of range on them. At the moment they simply bounce off the screen and appear on the other side. If they hit the right-hand side they must bounce back left, whilst hitting the left-hand side will mean they've been saved (yippee). I decided to work into the early hours of Tuesday and finally got all this done.

Steve: I'm not carrying on with the music for this section which has been rewritten many times. I need some inspiration for this music, and as it happens, I know where to get it. We have a nice Yamaha keyboard sitting on the desk in our office and it has loads of preset styles of music, a few of which are ideal for the Intermission Screen. The thing is I'm now totally bored of doing music at the moment so I think I will do something else.

I'm doing more Intermission sprites now and the monster at the top of the screen is on the agenda. This monster will be standing on the platform, then walk off the screen and a few seconds later walk back on, holding a Fuzzy over his head. When the monster gets to the end of the platform he will mercilessly throw the poor Fuzzy off. So all those animations are done and the only thing left to do on this section is some sort of flying creature that swoops down from the top of the screen and grabs the helpless Fuzzies.

★ Retro-Clyde swaps his Super Droopy for mega-weapons in a suspiciously *Retrograde*-like shot!



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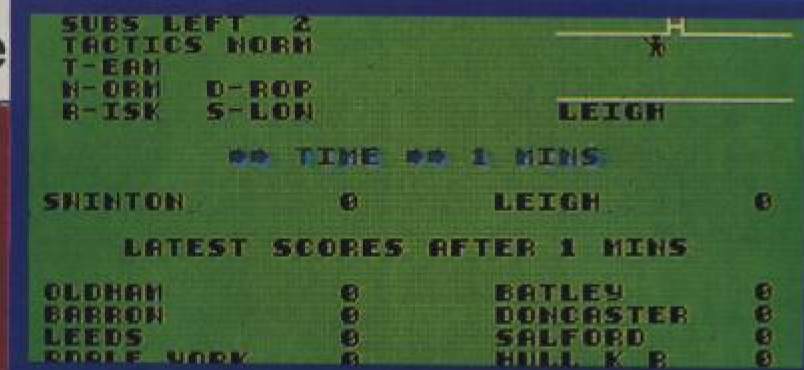
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RUGBY COACH
● Cult, C64 £2.99

Your first duty as the coach of your chosen Rugby League team is buying and selling players (with financial help from a very friendly bank manager) and picking the team. Each individual player has four ratings (speed, strength, tackling and passing), and can be put in three basic player positions — Back, Halfback and Forward. A player's ratings change dramatically according to which position he's placed in, which is somewhat realistic but the way it works is confusing. For example, a player of mine had good strength and tackling ability. Ah, I thought, I'll make him a forward. You can imagine my surprise then, when I re-examined his ratings and found his strength and tackling ratings had dropped to rock bottom!

When you've picked your side, it's time for the match (either in the league or cup). The match screen shows the current scores from all the games being played as the minutes tick by. Apart from a pointless static pitch close-up there's no graphical representation of the match action; just text messages saying someone's scored. You can freely change your team's tactics, however, by pressing the relevant key for Normal, Drop (try more drop goals), Risk (aggresive) or Slow (defensive). You can also go back to the player selection screen to make substitutions and change positions. If a penalty occurs, you get the choice of attempting a goal or try.

Rugby Coach is a big disppointment. The dull matches bear no resemblance to the rough-and-tumble excitement of the real thing, with no reference whatsoever to scrums or number of tackles! In addition, the management game is very limited. To my cynical mind it seemed a rejigged football management sim and never had me hooked.

OVERALL 21%

POPEYE 2
● Alternative, C64 £2.99

Olive Oyl has been kidnapped by the evil Brutus (I always thought it was Bluto!). In the first of four levels Popeye must get through a busy building site with girders to jump onto and ladders to climb. Falling objects such as weights and coconuts must be avoided as well as fireballs and bouncing springs, while bombs must be defused before they explode.

Other characters making an appearance include Swee' Pea (who you must stop from crawling off the edges of platforms!) and Wimpy (collect all the hamburgers to get past him). Occasionally you'll meet a goon, a sort of boxer fixed in a box. Goons can only be defeated by collecting tins of spinach to build up Popeye's musclepower and then punching them. This technique is also used for Brutus. When Brutus is knocked out, Olive is saved — until the next level where she must be rescued again! Other levels take place in a spinach factory, shipyard and jungle.

Huge, Don Priestley-style sprites are *Popeye 2*'s best feature. Otherwise it's a mediocre platforms-and-ladders game, made worse by some very frustrating features. Falling objects appear so fast you've no chance to avoid them, and if that wasn't bad enough you can also get blown up by bombs that aren't even on the same screen! Irritating and unoriginal, *Popeye 2*'s nice graphics mean fans might get some enjoyment.

OVERALL 40%



ROAD RUNNER
● Kixx, C64 £3.99 cassette, £4.99 disk (Rerelease)

The cartoon that went to violent extremes (particularly for the Coyote) turned out to be a surprise coin-op hit of yesteryear.

In the usual Road Runner cartoon style, Wile E. Coyote is on the prowl for lunch, which just happens to take the form of a 100mph Road Runner tearing through the desert.

Taking on the persona of RR himself, you find it no problem to outrun Wile E normally, but thanks to Acme the dastardly wolf is getting hold of stuff such as a pogo stick, jet rocket and rocket-powered skateboard to even things up. Twelve tortuous maze type levels makes up the rather repetitive challenge although cannons, rockfalls and traffic are thrown in for variety.

The game was greeted with mixed opinions way back in Issue 29 (69% tape, 74% disk). As well as liking the cartoon-style music, Steve Jarratt appreciated the sprites 'which are superbly animated and have heaps of humour'. Indeed, the game looks like the cartoon and a *lot* like the coin-op, a definite plus point given the simplistic gameplay. The main gripe for the reviewers then, was the appallingly long-winded tape multiload which Steve remarked was 'one of the worst I've seen, practically crippling an otherwise fun game.' The disk version is much better, and although the gameplay is still simplistic and repetitive, it's fun for a while.

OVERALL (TAPE) 39%
(DISK) 52%



HUNTER'S MOON

● Kixx, C64 £3.99

You know you're in deep trouble when a local black hole decides to suck your Hunter spaceship in and then spits you out in whereabouts unknown. And you know you're in REAL deep trouble when your destination turns out to be the heart of the Crystal City Empire. The empire is made up of sixteen star systems of cellular cities, which are maintained by worker cells and drones. Inside each city there's the star cells you need to collect to return to home. Sounds like a shoot-'em-up to me.

Awarding the game a Sizzler rating of 92% in Issue 34, Julian and Steve were ecstatic over the weird nature of it all with Julian enthusing: 'stunning use of colour, and the effects and sprites are



simply incredible — the psychedelic patterns between waves and in the Off Duty mode are fabulous'. High praise then for what is an offbeat multi-way shoot-'em-up but flawed slightly by the curse of basic gameplay. The way the city structures form the puzzles of each level still works well now with superb variety in cell shades and styles. But beneath the pretty visuals of the title screen and the novel Off Duty pattern generator, you don't get an awful lot of gameplay sophistication. But then at budget price it's not too bad at all. A sort of homage to the sadly missed Jeff Minter games but without being unconventional enough.

OVERALL 76%

DRILLER

● The Hit Squad, C64 £2.99 (Rerelease); Kixx, Amiga £7.99 (Rerelease)





Mitral, a moon of the planet Evath, has been heavily mined for generations by an outlawed race called the Ketars. But now Mitral is only hours away from disaster because a meteor is about to hit it. Not a lot to be worried about there, you may think, but the Ketars have done a runner and so gas has built up under the surface of Mitral. If the pressure isn't released pretty darn pronto Mitral will explode and knock Evath out of its orbit. You have been chosen as the brave soul who must roam the 18 sectors of Mitral, placing a drilling rig in each to release the gasses.

Plenty of brain-bending puzzles and danger, in the guise of Laser Beacons and Skanners, stand between you and success. Sometimes 'X' literally marks the spot for setting down the drilling rigs (they are teleported from Evath — you don't carry such huge things around), but most of the drilling has to be done by trial and error. So hurry, you don't have a lot of time left before Mitral goes BOOM!!

The first Freescape game, C64 *Driller* received a massive 96% in Issue 33, with Julian Rignall proclaiming it a 'superb piece of software... adds a whole new dimension to computer gaming.' Looking at the game today, it seems to have lost some of its sparkle to its successors, *Dark Side*, *Total Eclipse* etc. Luckily the infuriatingly slow movement doesn't spoil enjoyment of the game too much: brain power is much more important than speed. And don't forget the moody 15-minute long soundtrack which adds a lot to the atmosphere.

The Amiga game (89%, Issue 44) is inevitably a lot faster but the polygon graphics in no way push the machine to its limits. The lack of at least a title tune is annoying, but the sound effects go some way to redressing the balance. In short, both versions of the game have weathered the storms of time pretty well, and are good value for anyone who missed them first time around.

C64 76%
AMIGA 74%

RAMBO III

● The Hit Squad, C64 £2.99 (Rerelease)

Ah, the messy business of international geopolitics. John Rambo's 'thoughtful intervention' in Afghanistan unfortunately coincided with the Russian withdrawal, after which the Russians became goodies, and the Islamic rebels a murderous bunch of warring factions. Rambo's locked in the past though, and when Colonel Trautman is taken prisoner Rambo sets off to rescue him and as many cuddly rebels as possible.

The game of the movie is divided into three sections: the first is a top-down view, flickscreen combat maze game. Rambo starts off armed only with his trademark knife, but can find other weapons as well as nonlethal objects such as a mine detector, infra-red goggles and rubber gloves (!). Once the colonel is rescued, Rambo has to escape from the Soviet POW camp. Mines must be avoided, explosives planted and an escape copter found. The final section is a rolling *Op Wolf*-type game. Aboard a tank Rambo must take on the entire Russian army, using the main gun to blast attacking helicopters, tanks and troops.

Back in Issue 46, our jingoistic hero didn't get much of a welcome. Gordon thought playability was 'somewhat weak', while Maff just hated it; 'a rather tedious experience... bland, repetitive scenery... the effects are extremely weedy.' The overall mark was 47%, while today opinions of this competent program tend to vary according to opinions of the licence. If the character appeals, it's possible to enjoy the sneaking around as recreating the atmosphere of the film. For others the repetition of the early levels and disappointing flickscreen scrolling might become boring, although the final stage should keep most players persevering at this price.



OVERALL 51%

HAWKEYE

● Kixx, C64 £3.99 (Release)

A 96% Gold Medal winner, this superbly presented game incorporated a truly weird sci-fi scenario concerning yet another bunch of evil aliens (the Skryksis) invading one of those idyllic, peace-loving planets (Xamox). Virtually all the Xamoxians are either massacred or poisoned by nuclear reactors built by Skryksis. A mere handful escape to underground bunkers where they plan vengeance in the form of Hawkeye, a half-man, half-machine warrior...

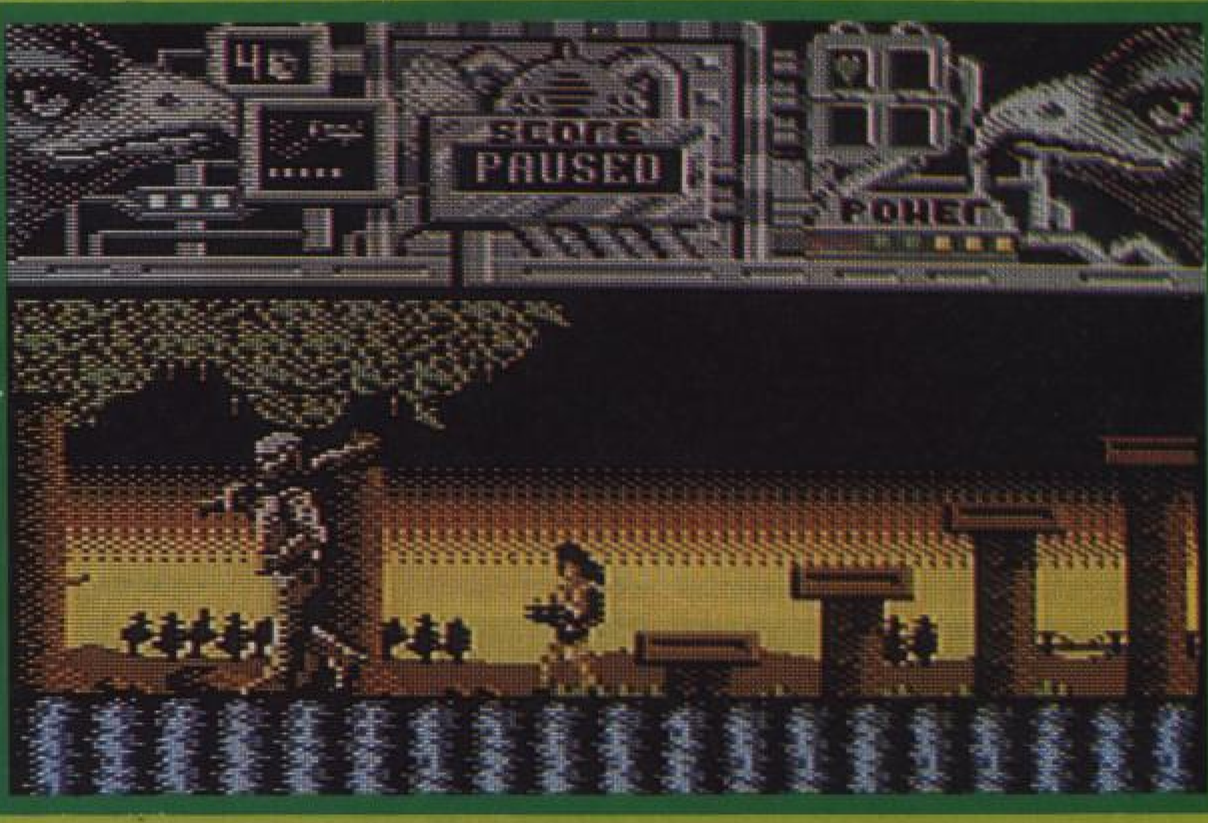
The actual game is a fairly simplistic left/right horizontally scrolling shoot-'em-up. As soon as our hero materializes, one of the hawk eyes flash — indicating which way to go for a special object. These can be extra ammo, special weapons, extra lives or vital puzzle pieces (collect them all to exit the level). Hawkeye is armed with four different weapons, a pistol with unlimited ammo plus three more powerful guns with limited ammo. These are useful for dealing with a huge variety of flying, crawling and walking monsters which drain energy on contact. Should Hawkeye lose all his lives there's an option to practise on that level.

Issue 40 saw Gordon Houghton call it an 'extremely playable and addictive arcade game', while Paul Glancey praised the background parallax scroll as 'very impressive indeed'. Paul Sumner liked the 'strategic' element of saving powerful weapons for special monsters. Everyone loved the presentation, with rapid multiload being disguised by a 'recharge energy' screen.

Hawkeye has belatedly inspired a number of games, most notably *Flimbo's Quest* which was basically a cuter version, while *Rubicon* has a vaguely similar graphic style. *Hawkeye* itself hasn't aged too badly: presentation remains top-notch while the various baddie graphics look pretty attractive, a bit blocky but making possible a very slick parallax scroll on the background. Gameplay is unsophisticated — run left and right, leaping from platform to platform and blasting the baddies — but it's so well done that addiction soon sets in. Personally I've never thought it worth a Gold Medal, but at this price its high playability and quality presentation make it a good buy.



OVERALL 82%





SUPER SCRAMBLE SIMULATOR

● Kixx, C64 £3.99; Amiga £7.99

If you ever saw the old TV series, 'Kick Start' you'll know what motorbike scrambling's all about. In *Super Scramble* there are 15 tough courses with incredibly steep hills to climb and classic obstacles like logs, skips, cars and even lorries. You need precise control over your bike to avoid stalling, crashing into obstacles, skidding or landing awkwardly — all of which remove valuable seconds off your time limit. As well as accelerating/braking you have three gears (fire with up/down) and you can lift the front/back wheel (fire with right/left). Moving the joystick vertically affects your position on the plan view below the main side-on display.

The C64 version was coldly received in Issue 52, with Phil annoyed at 'the way the slighest error in your riding is mercilessly punished.' Stu found the game far inferior to the classic budget game *Kikstart 2* (written by the same author, Shaun Southern), replacing the two-player option with 'mediocre graphics and three gears which add nothing to playability'. Still, Phil thought it 'would have been a fair budget release' and even now it is, you'd still do better to try and get hold of Mastertronic's *Kikstart 2*. It's a tough, frustrating game that's not that fun to play, particularly with dull graphics, although when you are playing there is a kind of compulsion to completing the courses. On the Amiga, the gameplay is even more frustrating and makes very poor use of the machine. Moreover, for such a simple game the need for two disks and lengthy accessing simply defies belief.

C64 58%
AMIGA 22%

TECHNOCOP

● Kixx, C64 £2.99 (Rerelease)

Let me take you to a future where the crime rate has rocketed and the police are powerless to act. The only hope is a band of lawmen known as The Enforcers. As their top operative you must stop one particularly nasty gang of villains called Dead On Arrival (DOA). Armed with a criminal locater radar, a snare net and .88 Magnum, you are more than a match for the scumbags.

The game is split into two sections, the first sets you at the wheel of your very own futuristic sports car. As you hurtle up the highway, DOA thugs do their best to send you to that great police station in the sky. The car is initially armed with a cannon, but add-ons can be earned later on.



As you merrily blast the DOA scum into bloody bits an APB is called on a villain, and it's up to you to catch him. This takes you to the second section, a horizontally scrolling shoot-'em-up with you using either gun or net to catch/kill the chief bad guy and his henchmen. This done, you are promoted and moved to the next level where more DOA agents await.

Sounds exciting, eh? Well let me tell you here and now, *Technocop* isn't even worth its new budget price tag. Back in Issue 47 the game received 17%, with the painful multiload coming in for much criticism: complete both levels once (with a long wait for a load in between) and you have to rewind the tape to the start and reload the whole lot again for the next section! This is a bit of a shame because graphically the game isn't bad, the driving section is really pretty good and the street scene isn't too bad, although the hero looks as if he's battling against a force-ten gale in the second section. An okay game, by Chris Gray of *Infiltrator* and *Fiendish Freddy*, ruined by a slow multiload.

OVERALL 23%

THE TRAP DOOR/THROUGH THE TRAP DOOR

● Alternative, C64 £2.99

It's not easy being a Berk, as proved in this double dose of mayhem based on the animated TV series. *The Trap Door* has Berk preparing meals for his master upstairs, The Bad Tempered Thing. However, the Thing has strange tastes and demands such delicacies as eyeball crush and boiled slimies! Creating these mouth-watering dishes involves using various objects from the rooms of the castle dungeon and inevitably opening the trapdoor to let out useful monsters. For example, to create fried eggs, Berk has to put a pan on the stove. The opening of the trapdoor reveals a huge bird which, with a little prompting, will lay eggs which must be caught in the pan. Berk must deliver each of four dishes via the dumb waiter, before his master becomes too angry waiting. If Berk manages to complete all four tasks, his wages are sent down — inside a safe which Berk must somehow open!

The older but better of the two games here, *The Trap Door* received 89% when it was reviewed in Issue 20. Julian Rignall commented, '*Trap Door* is one of those instantly appealing games which you really enjoy playing for a couple of games.' Gary Penn thoguht Don Priestley's large cartoon characters were 'beautifully drawn', while Richard Eddy found the game 'absolutely packed with humour.' Over four years later, *The Trap Door* has lost little of its charm. Though very Spectrumesque and slow-moving, the graphics are very funny and the simple gameplay is entertaining.

By contrast the second game on the tape, *Through The Trap Door*, is very disappointing. In this you switch between control of Berk and Drutt the spider, exploring the realm under the Trapdoor in search for the missing Boni. Keys must be found to access certain sections while potions can be collected, having a variety of effects on Berk. The game earned a mere 44% in Issue 34 with Steve Jarratt finding it 'incredibly frustrating. Berk is unwieldy and Drutt is bordering on the uncontrollable'.

It's certainly not a patch on its predecessor, but then that alone is worth the three quid anyway, so don't let the 'bonus' sequel put you off.



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KIXX MULTIMIX

GOLDEN OLDIES

Back in the days when the Speccy was king and the C64 cost almost as much as an Amiga does now, Commodore software was rare on the ground. Most of the really good games were developed in the States and CES shows were eagerly watched for brilliant new games. And these games were the ones a brand new UK software house went after: Birmingham-based US Gold unsurprisingly started off importing the cream of American software. Now this glittering back catalogue is being exploited by US Gold's budget wing, Kixx, who are launching a series of budget compilations, teeing off with enough golf to keep even Lloyd Mangram happy! Kixx *Multimix 1* includes *World Class Leaderboard*, *Leaderboard* and *Leaderboard Tournament* for £3.99. The next, slightly more varied pack includes a trio of real golden oldies; *Beach Head*, *Beach Head 2* and the notorious *Raid Over Moscow* which caused so much fuss back before Gorbymania. Both packs are due for imminent release and to celebrate the occasion Kixx is offering some great prizes.

For three lucky first-prize winners there's a pair of the latest in street fashion trainers (so remember to state your shoe size), and for twenty runners-up there's a choice of prizes, yes you can choose between *Multimix 1* or *2*.

All you have to do to enter be in the running is answer these three questions;

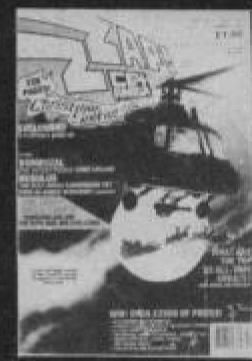
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Code Hunter Firebird 83% **35** (98)
Codename Mat II Domark 40% **8** (20)
Collapse Firebird 85% **18** (114)
Colony Bulldog 22% **28** (26)
Combat Leader US Gold 63% **1** (114)
Combat Lynx Encore 48% **44** (93)
Combat School The Hit Squad 93% **59** (57)
Combat School Ocean 91% **33** (11)
Comet, The Firebird 38% **14** (111)
Comic Bakery Imagine 35% **12** (25)
Commando Elite 77% **10** (26)
Commando Encore 49% **44** (92)
Conan Americana 28% **15** (102)
Conan US Gold 32% **3** (69)
Confuzion Incentive 89% **4** (95)
Con-Quest MAD 15% **25** (100)
Continental Circus Virgin 74% **55** (17)
Convoy Raider Gremlin Graphics 28% **29** (102)
Cops 'N' Robbers Atlantis 9% **7** (37)
Core A 'N' F 37% **16** (96)
Corporation Activision 62% **37** (18)
Cosmic Causeway Gremlin Graphics 93% **33** (159)
Cosmic Pirate Byte Back 85% **55** (49)
Cosmonaut Code Masters 46% **30** (106)
Crackdown US Gold 88% **60** (10)
Crazy Comets Martech 84% **8** (35)
Crazy Paving Top Ten 10% **40** (86)
Creatures Thalamus 96% **68** (18)
Critical Mass Durell 59% **11** (42)
Crusade In Europe US Gold 65% **7** (46)

three



four

Déjà Vu Mindscape/Mirrorsoft 81% **34** (41)
Demons From The Darkside Compass 35% **37** (39)
Demon's Winter SSI/US Gold 70% **53** (21)
Diplomacy Virgin 80% **70** (41)
Doomdark's Revenge Beyond 95% **14** (34)
Dracula CRL 59% **21** (139)
Dragon Wars Interplay 90% **58** (22)

Emerald Isle Level 9 85% **1** (72)
Eternal Dagger, The SSI/US Gold 86% **36** (44)

Falklands 82 PSS 34% **10** (105)
Fantastic Four, The US Gold 62% **15** (72)
Faerie 8th Day 60% **9** (108)
Faery Tale Adventure Microillusions/Mediagenic 23% **49** (37)
Fields Of Fire SSI/US Gold 96% **12** (104)
Fish Magnetic Scrolls/Rainbird 88% **48** (32)
Football Frenzy Alternative Software 41% **35** (49)
Force, The Argus Press Software 68% 14 (37)
Frankenstein CRL 75% **28** (39)

Gems: Citadel Of Corruption Digital Dynamite 61% **63** (24)
Gemstone Healer SSI/US Gold 80% **39** (44)
Germany 1985 SSI/US Gold 97% **11** (95)
Gnome Ranger Level 9 87% **32** (43)
Grand Larceny Melbourne House 52% **2** (63)
Graphic Adventure Creator Incentive 97% **17** (70)
Gremlins Adventure International 80% **2** (61)
Guadalcanal Activision 72% **34** (52)
Guild Of Thieves Magnetic Scrolls/Rainbird 90% **29** (47)
Gunslinger Datasoft/US Gold 44% **35** (49)

Halls Of Montezuma SSG 78% **51** (62)
Helm, The Firebird 73% **3** (84)
Herakles — The Early Trials Tunstallsoft 70% **23** (66)
High Frontier Activision 74% **31** (123)
Hillsfar SSI/US Gold 80% **50** (81)
Hitchhiker's Guide To The Galaxy Infocom 74% **3** (84)
Hobbit, The Melbourne House 75% **1** (73)
Hollywood Hijinx Infocom/Activision 90% **25** (61)
Hulk, The Americana 65% **17** (73)
Hunchback: The Adventure Ocean 60% **17** (72)

Ice Station Zero 8th Day 52% **9** (108)
Imagination Firebird 76% **24** (70)
Ingrid's Back Level 9 91% **46** (34)
Inheritance, The Infogrames N/A **20** (101)
Intrigue Mirrorsoft 83% **39** (62)
Iwo Jima PSS 39% **13** (81)

Jack The Ripper CRL 78% **34** (43)
Jewels Of Darkness Level 9/Rainbird 92% **17** (74)
Jinxter Magnetic Scrolls/Rainbird 83% **35** (48)
Johnny Reb II Lothlorien 82% **19** (43)

Kayleth US Gold 69% **22** (44)
Kentilla Mastertronic 90% **14** (73)
King's Bounty New World/US Gold 80% **68** (43)
Knight Orc Level 9 81% **33** (77)
Knights Of Legend Origin/Mindscape 71% **60** (24)
Knights Of The Desert SSI/US Gold 79% **14** (40)
Kobyashi Naru Mastertronic 62% **25** (62)
Kwah!! Melbourne House 60% **20** (102)

Laser Squad Blade Software 83% **53** (40)
Leather Goddesses Of Phobos Infocom 91% **20** (107)
Legend Of Blacksilver, The Epyx/US Gold 87% **47** (45)
Lords Of Chaos Blade Software 91% **67** (42)
Lords Of Conquest Electronic Arts 86% **32** (60)
Lord Of The Rings Melbourne House 85% **12** (78)
Lost City, The Step One 23% **4** (85)
Lucifer's Realm US Gold 58% **13** (69)
Lurking Horror Infocom/Activision 90% **28** (38)

Magician's Ball, The Global Software 75% **8** (106)
Mandragore Infogrames 65% **16** (69)
Mars Saga Electronic Arts 76% **45** (51)
Masquerade US Gold 59% **10** (69)
Masters Of The Universe Adventuresoft/US Gold 35% **24** (69)
Mindfighter Abstract Concepts 61% **41** (48)
Mindshadow Activision 60% **1** (74)
Mindshadow (Cass) Activision 75% **9** (107)
Mission Asteroid US Gold N/A **13** (68)
Moonmist Infocom 91% **22** (43)
Mordon's Quest Melbourne House 65% **4** (85)
Mordon's Quest Melbourne House 83% **40** (41)
MUD Virgin 27% **39** (61)
Murder Off Miami CRL 81% **24** (71)
Mystery Of The Lost Sheep, The Central Computing 60% **24** (71)
Mystery Voyage Colleen 30% **16** (71)
Myth Magnetic Scrolls/Official Secrets 76% **54** (31)

Necris Dome Code Masters 60% **25** (62)
Neuromancer Interplay/Electronic Arts 84% **46** (21)
Never Ending Story, The Ocean 65% **8** (107)
Nine Princes In Amber Telarium 83% **12** (74)
Nord & Bert Infocom 57% **33** (79)
Norway 1985 SSI/US Gold 85% **12** (102)
Not A Penny More, Not a Penny Less Domark 58% **34** (42)

Odyssey, The Duckworth 65% **13** (70)
Ogre Origin/MicroProse 86% **33** (117)
Okinawa PSS 64% **35** (55)
Overrun! SSI 80% **51** (61)

Panzer Grenadiers SSI/US Gold 81% **39** (45)
Panzer Strike SSI/US Gold 78% **44** (180)
Pawn, The Rainbird 95% **20** (108)
Perry Mason — The Case Of The Mandarin Murder Telarium 87% **12** (75)
Phalsburg Infogrames 47% **30** (43)
Philosopher's Stone Ariolasoft 56% **18** (74)
Pilgrim, The CRL 58% **14** (76)
Plundered Hearts Infocom 90% **33** (78)
Pool Of Radiance SSI/US Gold 80% **44** (127)
Price Of Magik, The Level 9 85% **15** (70)

Quann Tulla 8th Day 59% **9** (108)
Quest For The Golden Eggcup, The Smart Egg/Mastertronic 75% **42** (41)
Quest For The Holy Grail Mastertronic N/A **9** (109)
Questron SSI/US Gold 91% **12** (101)
Questron SSI/US Gold 81% **40** (46)

Rebel Planet US Gold 52% **18** (75)
Redhawk Melbourne House 58% **15** (70)
Red Moon Level 9 90% **6** (77)
Rigel's Revenge Mastertronic 75% **34** (43)
Ripper Eclipse Software 50% **1** (74)
Risk Leisure Genius 61% **45** (34)
Robin Of Sherwood Adventure International 70% **7** (84)
Russia SSG 91% **32** (59)

Scapeghost Level 9 97% **56** (39)
Scoop! Sentient 32% **6** (81)
Scroll Of Akbar Khan, The Step One 19% **4** (85)
Seabase Delta Firebird 85% **15** (73)
Search For The Secret Of Life Incentive 29% **32** (43)
Search For The Titanic CRL 50% **59** (24)
Seas Of Blood Adventure International 75% **9** (106)
Secret Diary Of Adrian Mole, The Mosaic 75% **8** (108)
Secret Of The Silver Blades SSI/US Gold 48% **67** (43)
Shadows Of Mordor Melbourne House 55% **27** (48)
Shard Of Spring SSI/US Gold 88% **29** (55)
Sherlock — The Riddle Of The Crown Jewels Infocom 81% **37** (37)
Silent Service MicroProse/US Gold 88% **13** (82)
Silicon Dreams Trilogy Level 9/Rainbird 90% **22** (44)
SimCity Infogrames 76% **58** (11)
Skegpool Rock Top Ten 49% **36** (38)
Snow Queen, The St Brides 60% **12** (74)
Sorceror Infocom 65% **2** (64)
Sorcerer Lord PSS 85% **38** (40)
Souls Of Darkon Task Set 40% **11** (62)
Spellbreaker Infocom 92% **12** (74)
Standing Stones Ariolasoft 62% **16** (70)
Starcross Infocom 94% **7** (83)
Starcross Infocom 88% **40** (42)
Starflight Electronic Arts 83% **61** (22)
Star Trek: The Promethean Prophecy MGA SoftCat/Simon and Schuster 81% **55** (20)
Stationfall Infocom 87% **31** (42)
Storm Across Europe SSI/US Gold 94% **51** (60)
Subsunk Firebird 42% **3** (84)
Super Gran Tynesoft 26% **4** (84)
Suspect Infocom 89% **9** (108)
Suspended Infocom 91% **41** (47)

Tank Attack CDS 80% **52** (39)
Tass Times In Tone Town Ariolasoft 95% **19** (55)
Temple Of Apshai Trilogy, The Epyx 90% **9** (129)
Temple Of Terror Adventuresoft/US Gold 35% **28** (38)
Terrormolinos Melbourne House 68% **8** (108)
Tigers In The Snow SSI/US Gold 82% **13** (80)
Time And Magik Level 9 68% **38** (36)
Time Search Duckworth 20% **2** (62)
Times Of Lore Origin/MicroProse 80% **46** (13)
Tobruk PSS 70% **34** (51)
Tower Of Despair Games Workshop 76% **40** (41)
Tracer Sanction, The Activision 60% **1** (74)
Treasure Island Mastertronic 84% **28** (37)
Trollbound Questline 59% **12** (75)

Ultima IV US Gold 90% **13** (67)
Ulysses US Gold 45% **8** (107)

Valkyrie 17 Ramjam Corporation 67% **1** (71)
Valkyrie 17 Ramjam Corporation 70% **41** (46)
Velnor's Lair Atlantis Gold 52% **5** (71)
Very Big Cave Adventure, The CRL 75% **15** (69)
Vietnam SSI/US Gold 92% **19** (44)

Wargame Construction Kit SSI/US Gold 79% **41** (57)
War In Middle Earth Melbourne House 69% **48** (66)
War Of The Lance SSI/US Gold 80% **61** (22)
Wasteland Electronic Arts 95% **41** (56)
Werewolf Simulator Top Ten 56% **36** (37)
Wild West Ariolasoft 65% **10** (74)
Windwalker Origin 39% **60** (22)
Winter Wonderland Incentive 59% **23** (65)
Wishbringer Infocom 86% **10** (68)
Witch Hunt Classic Quests 68% **31** (41)
Witch's Cauldron Mikro-Gen 65% **1** (73)
Wizard And The Princess, The All American Adventures 15% **7** (85)
Wiz Biz Alternative 33% **41** (47)
Wolfman CRL 79% **37** (38)
Worm In Paradise Level 9 90% **10** (71)
Zak McKraken And The Alien Mindbenders Lucasfilm/US Gold 93% **47** (70)
Zodiac Incentive 46% **32** (43)
Zombi Ubi Soft 72% **67** (43)
Zork I, II AND III Infocom 92% **4** (86)
Zzzzzz Mastertronic 38% **11** (63)

amiga

A-10 Tank Killer Dynamix/Sierra On-Line 90% **70** (41)
Arthur Infocom 94% **54** (30)

Balance Of Power: The 1990 Edition Mindscape 90% **51** (59)
BAT Ubi Soft 68% **71** (35)
Battle Chess Electronic Arts 85% **45** (98)
Battlemaster PSS/Mirrorsoft 58% **68** (45)
Battletech Infocom 45% **51** (50)
Betrayal Rainbird 68% **70** (41)
Bloodwych Data Disks — Vol.1 Imageworks 88% **62** (19)
Breach Artronic 43% **53** (38)
BSS Jane Seymour Gremlin 81% **67** (44)
Buck Rogers Vol.1 — Countdown To Doomsday SSI/US Gold 92% **69** (40)

Captive Mindscape 91% **69** (43)
Carthage Psygnosis 66% **70** (41)
Chronoquest Psygnosis 78% **45** (51)
Chronoquest II Psygnosis 85% **62** (20)
Code-Name: Iceman Sierra On-Line/Mediagenic 60% **66** (53)
Colonel's Bequest, The Sierra On-Line/Mediagenic 79% **66** (47)
Colony, The Mindscape 78% **62** (20)
Conflict 16 Blitz 81% **70** (41)
Conquests Of Camelot Sierra On-Line/Mediagenic 88% **65** (21)
Corporation Core 62% **68** (44)
Corruption Magnetic Scrolls/Rainbird 81% **41** (44)
Crash Garrett ERE International/Infogrames 76% **44** (128)
Curse Of The Azure Bonds SSI/US Gold 71% **69** (41)

Day Of The Viper Accolade 79% **60** (22)
Demon's Tomb: The Awakening Melbourne House 75% **60** (20)



index



amiga

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SCORELORD

If you've noticed the scores not changing much this month, it's because not many of your letters managed to reach me here up in orbit above your vile planet. I'm not sure whether it's the Intergalactic Postman jettisoning mail into space because he can't be bothered to deliver it, or that your pathetic scores are getting punier than ever. Why aren't there any scores for *Speedball II* or *Creatures*? I must say though, I've been getting a little discouraged over *Speedball II* with Phil dropping the classical violence of the true game for a narking tendency to concentrate on the score multiplier. Each game is just a brawl over getting the multiplier now! I don't know, is there any game immune to Phil's sneaky, underhand tactics? Surely there must be a game where the true spirit isn't open to being perverted by his dastardly mind. Any suggestions would be most welcome (particularly nasty ways to kill him would also be appreciated!). Also, remember you can send in scores for any game on C64 or Amiga — not just the ones shown here. So get scoring and get sending to *Newsfield, ZZAP!, Scorelord, Temeside, Ludlow, Shropshire SY8 1JW*. And no cheating — you have been warned!

4TH DIMENSION (Hewson)

Cyberdyne Warrior
88,410 Andrew Layden, East Kilbride, Scotland
66,050 Alex Duke, Hemel Hempstead, Herts
49,555 Matt Crook, Darwen, Lancs

Head The Ball
78,570 Andrew Layden, East Kilbride, Scotland
59,030 Matthew 'Mole' Allen, West Ewell, Surrey
55,130 Johnny Alpha, Glasgow

Mission Impossibubble
221,000 Matt Crook, Darwen, Lancs
186,500 Andrew Layden, East Kilbride, Scotland
142,500 Johnny Alpha, Glasgow

Insects In Space
224,490 Rob H, Stalag ZZAP!
89,310 Johnny Alpha, Glasgow
46,590 Marcos Morel, Whetstone, London

APB (Tengen/Domark)
75,890 (Day 18) Len Logg, Warley, W Mids
56,570 (Day 16) John 'G.O.D.' Canter, Welwyn Garden City

(Amiga)
107,670 (Day 16) Mark Wisniewski, Birkby, W Yorks
92,450 (Day 20) Ian 'Stoat' Perryman, Plymouth, Devon
76,540 (Day 17) Steven Packer, Chelmsford, Essex

BATMAN: THE MOVIE (Ocean)
1,580,120 Karl Green, Acklam, Cleveland
1,522,590 Paul Corner, Southen-On-Sea, Essex
1,479,500 Paul Berry 'the cool dude', Rochdale

(Amiga)
769,400 Chris (Megablaster), Rijswijk, Holland
624,342 Ian Perryman, Plymouth, Devon
615,570 (Completed) Craig and Jason

BATTLE SQUADRON (Electronic Zoo) (Amiga)
5,435,125 (Completed) Paul Day, Hartwood Park, Lancs
2,966,150 Steve Packer, Chelmsford, Essex
2,645,645 Ian 'Stoat' Perryman, Plymouth, Devon

BLOOD MONEY (Psygnosis)
255,550 (Completed) Euan Walters, Whinmoor, W Yorks
219,200 (Level 4) Mark Leigh, Middleton, Manchester
141,900 Matt Crook, Darwen, Lancs

(Amiga)
351,150 Ian Perryman, Plymouth, Devon
349,880 Chris (Megablaster), Rijswijk, Holland
340,000 (Completed — Again!) C Hall, Houghton-le-Spring, Tyne and Wear

CABAL (Ocean)
246,263 (Completed) Dale Richards, Aberdare, Mid Glamorgan
231,192 (Completed) Medi, Oldham
228,934 (Completed) Gerald Richards, Aberdare, Mid Glamorgan

(Amiga)
1,165,895 (Completed) Ian Perryman, Plymouth, Devon

CASTLE MASTER (Incentive/Domark)
8,475,000 (Completed) Koen Vereist, Belgium
8,412,500 (Completed) Andrew Irvin, Darlington
8,367,500 (Completed) Graham Cole, Tadley, Hants

CRACKDOWN (US Gold)
601,350 Matthew 'Nole' Allen, West Ewell, Surrey

(Amiga)
809,750 Ian Perryman, Plymouth, Devon

E-MOTION (US Gold) (Amiga)
Completed (156,400) Steve Packer, Chelmsford, Essex
Completed (140,250) Rob Sadler, Halesowen, W Mids
Level 37 (127,650) Lucifer, Deal, Kent

ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS (Tengen/Domark) (Amiga)
264,400 Ian Perryman, Plymouth, Devon

FLIMBO'S QUEST (System 3)
61,790 (Level 6) Brad 'Mav' Kerr, Birkenhead, Merseyside

(Amiga)
55,025 (Level 5) Steve Packer, Chelmsford, Essex

FLOOD (Electronic Arts) (Amiga)
10,293 Ian Perryman, Plymouth, Devon
8,690 Steve Packer, Chelmsford, Essex
1,202 Daniel Besser, Bletchley, Bucks

GHOULS 'N' GHOSTS (US Gold)
4,364,900 Nathan Rees, Cyncoed, Cardiff
4,201,900 Simon Knott, Radstock, Avon
4,171,800 (Completed) Simon Hudson, Hillingdon, Middx

HARD DRIVIN' (Tengen/Domark) (Amiga)
70,576 (Time — 1.37.99) Andrew Rowley, Billericay, Essex
45,645 (1.46.64) Ian Perryman, Plymouth, Devon
41,445 (1.49.58) Stu Lindsell, Brentwood, Essex

INTERNATIONAL 3D TENNIS (Palace)
$3,031,534 David (Wavy) James, Smethwick, W Mids
$105,630 Dave Stewart, Corsham, Wilts

IVAN 'IRON MAN' STEWART'S SUPER OFF-ROAD RACER (Virgin) (Amiga)
$1,460,000 Phil King, ZZAP! Treadmill

JUMPING JACK SON (Infogrames) (Amiga)
44,980 Mirko Lorenzetti, Goria Maggiore, Italy
37,400 Daniel Ormsby, Blackpool, Lancs
28,750 Steve Packer, Chelmsford, Essex

KLAX (Tengen/Domark)
2,116,100 (Wave 53) Richard Bentley, Haworth, W Yorks
1,505,930 Chris Wilkins, Upminster, Essex
1,402,550 Maureen Wilkins, Upminster, Essex

(Amiga)
2,109,500 Rob Sadler, Halesowen, W Mids
1,396,305 Darren McCartney, Greenock, Scotland
1,290,475 Michael Rowe, Kelsale, Suffolk

KWIK SNAX (Code Masters)
466,450 Phil King, ZZAP! Treadmill

MIDNIGHT RESISTANCE (Ocean) (Amiga)
120,930 (Completed) Steve Packer, Chelmsford, Essex

MYTH (System 3)
216,906 Steven King, Kendal, Cumbria
124,200 Cool Crudgy, East Kilbride, Scotland
83,651 (Completed) Guy Clark, Lower Brinnington, Stockport

NARC (Ocean) (Amiga)
247,200 (Completed) Casey Quinlan, Calcot, Reading

NIGHT SHIFT (Lucasfilm/US Gold)
$44,062 Jaco van Ryn, Katwik, Holland

NINJA SPIRIT (Activision)
624,600 Chris Wilkins, Upminster, Essex
249,400 Simon 'Ok' Biencowe, Banbury, Oxon
204,250 (Level 4) Tristan Thom, West Lothian, Scotland

NINJA WARRIORS (Virgin)
220,270 (Completed) Brad 'Mav' Kerr, Birkenhead, Merseyside
204,880 (Completed) Marcos 'The Muke' Simpson, Northwood, Middx
203,540 (Completed) Edward Fletcher, Ashton-Under-Lyme, Manchester

(Amiga)
340,700 (Completed) Julian Smith, Sheffield
210,050 Jimmy Gustafsson, Sweden
181,800 Neil Robinson, Rothwell, W Yorks

OPERATION THUNDERBOLT (Ocean) (Amiga)
4,095,120 (Completed) Alan Mitchell, Radcliffe, Manchester
3,645,620 (Completed) Ian Perryman, Plymouth, Devon
2,965,712 Jamie Scott Williams, Urmstone, Manchester

P-47 FREEDOM FIGHTER (Firebird) (Amiga)
1,328,000 Steven Delory, Hailsham, E Sussex
799,800 Peter 'Yeager' Andersen, Denmark
452,262 Ian Perryman, Plymouth, Devon

PANG (Ocean) (Amiga)
1,879,250 (Completed) Jonathon 'The Games Master' Wills, Thorpe-Hesley, S Yorks
1,214,700 (Completed) Casey Quinlan, Calcot, Reading
1,115,600 (Level 41) Phil, ZZAP!

PIPE MANIA (Empire)
3,074,850 Mike, 26 Crossovers Vine, Dagenham, Essex
390,070 (Level 32) Richard Bentley, Haworth, W Yorks
345,150 (Level 31) David Bentley, Haworth, W Yorks

(Amiga)
229,650 Jimmy Gustafsson, Sweden
207,550 (Level 27) Lucas Statham, Daylesford, Australia
154,300 Rob Sadler, Halesowen, W Mids

PLOTTING (Ocean) (Amiga)
59,900 Phil King, ZZAP! Treadmill
39,000 Stuart Wynne, ZZAP! Treadmill

POWER DRIFT (Activision)
902,340 P Ano, Douglas, Isle Of Man
892,360 Kev 'Carve 'em up' Charlesworth, Hailsham
886,420 David O'Shaughnessy, Broad Oak, E Sussex

(Amiga)
1,972,382 'Andy's Mum', Seaford, Essex
1,969,393 Steve 'St Ive' Gee, Wakefield, W Yorks
1,943,628 Philip Sutcliffe, Nottingham

PUZZNIC (Ocean)
3,516,100 (Level 8-5) Stéphane Depauw, Bruxelles, Belgium

RAINBOW ISLANDS (Ocean)
6,771,130 (Completed) John Hicks, Ely, Cardiff
5,000,000 (Completed) Mark 'Bubby' Wylie, Kinlochleven, Argyll
4,108,590 (Completed) David 'Gib' Caulton, Newhall, Staffs

(Amiga)
5,494,030 James Ryan, Kilmacthomas, Eire
4,799,600 Simon Jacobs, Anonyville
3,829,510 (Completed) Ian Perryman, Plymouth, Devon

RETROGRADE (Thalamus)
3,185,675 (Completed) Simon Hudson, Hillingdon, Middx
2,040,125 Rory 'Retrograde' Stamp, Barngarth, Cumbria
1,887,240 (Completed) Paul Grogan, Radcliffe, Manchester

RICK DANGEROUS (Firebird)
317,400 (Completed) Chris (Megablaster), Rijswijk, Holland
311,190 Simon Philips, Greenfield, Beds
258,200 Simon Stapleton, Fermoy, Eire

(Amiga)
744,550 (Completed) Casey Gallacher, Reading
564,250 Ian 'Stoat' Perryman, Plymouth, Devon
272,150 Darren McCartney, Greenock, Scotland

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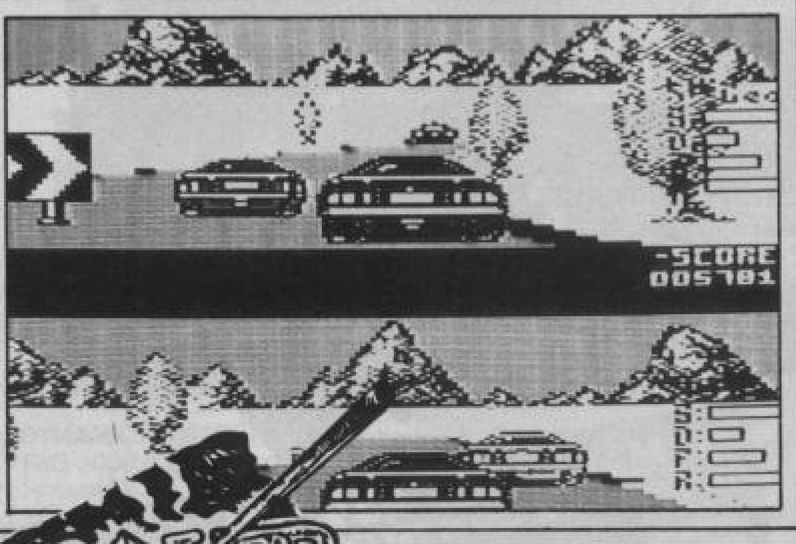
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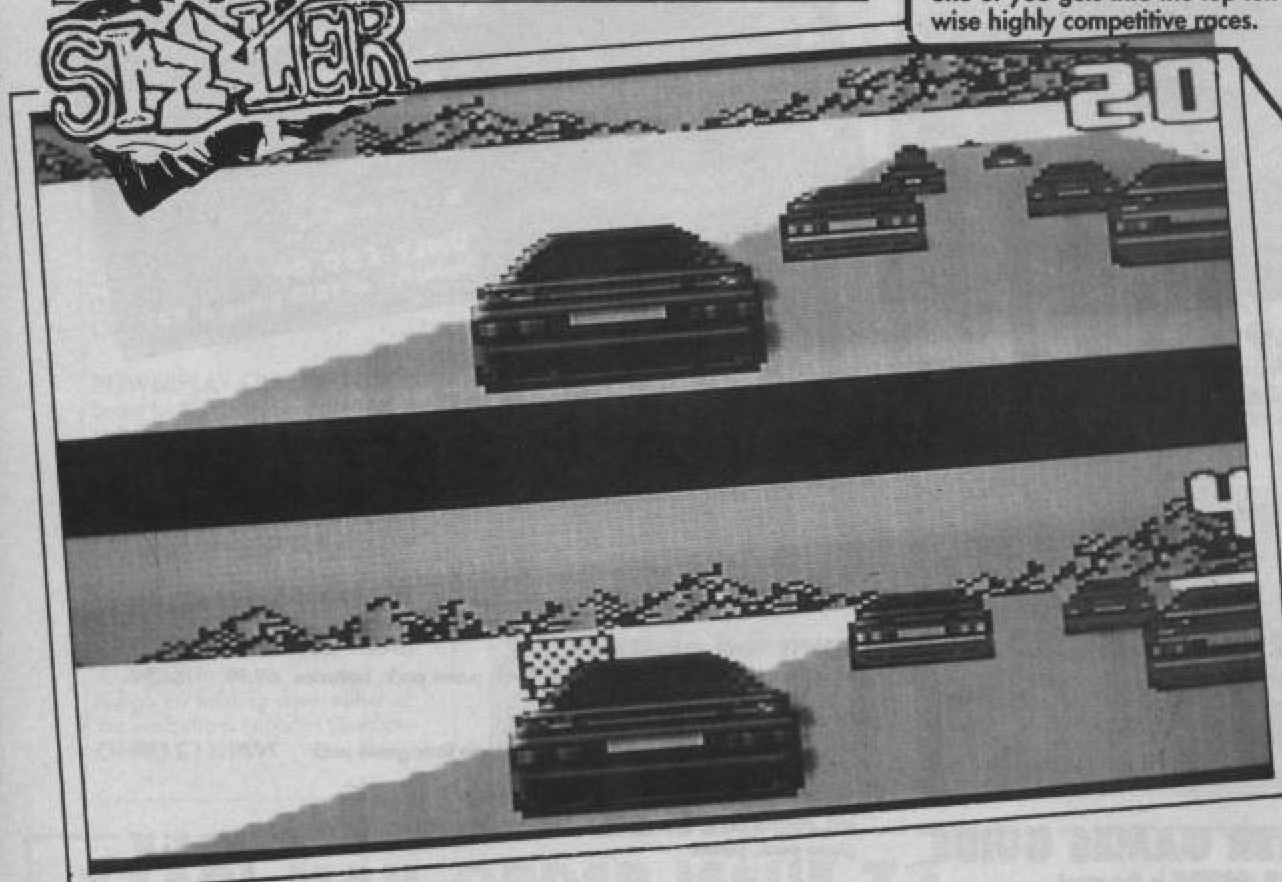
LOTUS ESPRIT TURBO CHALLENGE

g r e m l i n



The 3-D in *Lotus* is remarkably fast — especially considering the split-screen effect — and you really feel like you're bombing along at incredible speed. I also like the way the roads undulate realistically —- it's an amazing feeling zooming up to the brow of a hill at full throttle, not knowing what hazards might await you on the other side! Both versions are technically impressive, with the more speed and cars than is believable. In fact the C64 version is a little bit too fast — the cars are so big that you don't have much time to react as they zoom in off the horizon.

For both versions the computer cars make things very tricky, homing in on you and requiring you to swerve quickly one way then the other to overtake. Later levels are even more tense with rocks and oil pools littering the road plus the need to stop and refuel. Although playing solo is fun, *Lotus* is really designed as a two-player game. This is where the real excitement lies with each driver pushing the other to the limit, daring each other to take extra risks — especially with quick refuelling! At the same time, however, ensuring at least one of you gets into the top ten adds an intriguing twist to the otherwise highly competitive races.





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C64

PRESENTATION 74%
No intro, otherwise as with Amiga.

GRAPHICS 93%
Amazingly fast with swarms of cars on the road. Not much variety though.

SOUND 84%
Choice of three good tunes or reasonable FX.

HOOKABILITY 92%
Automatic gears make it quite easy to get into, while two-player gameplay is compulsive.

LASTABILITY 87%
32 tracks provide a huge challenge, plus there's manual gears to master.

OVERALL 90%

Fast and fun.

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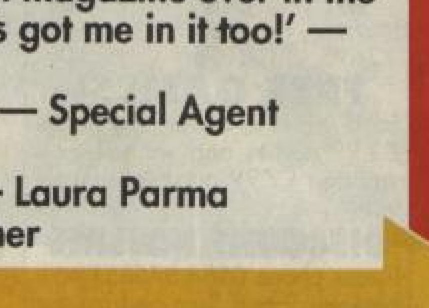
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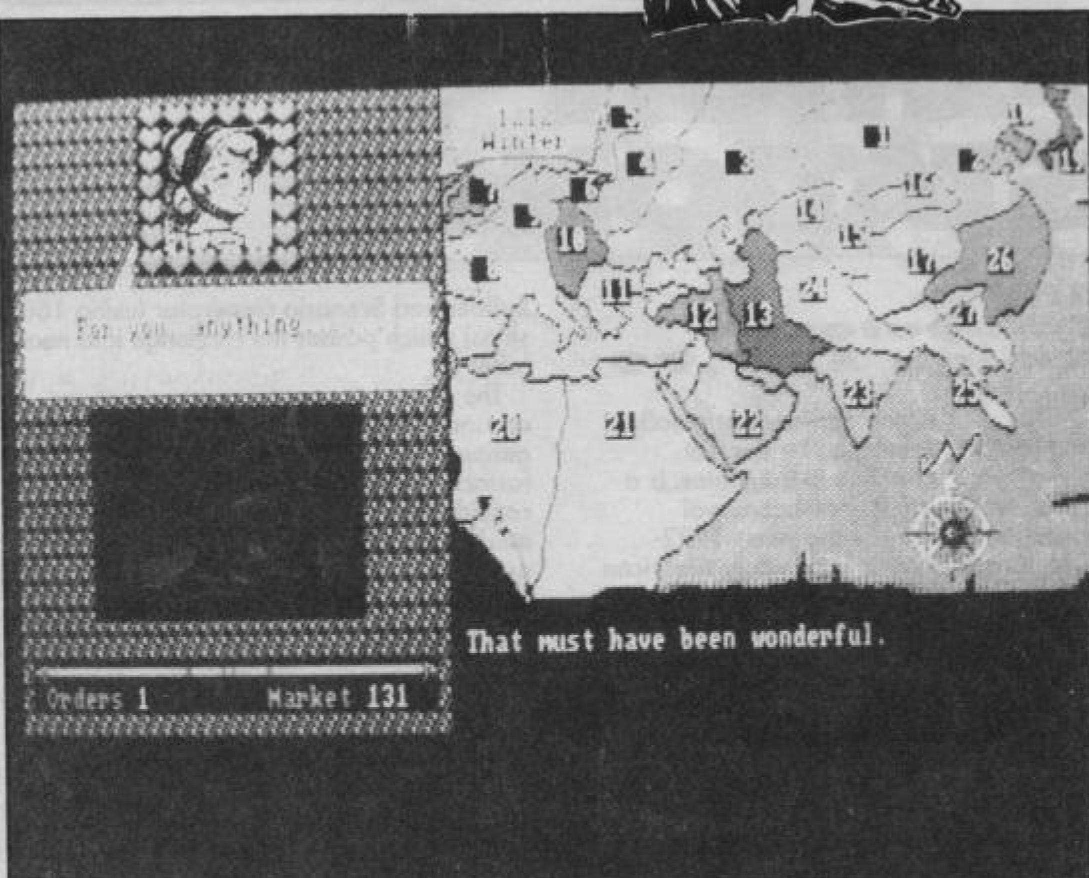
● By the way, here's what just a few of ZZAP!'s many celebrity readers have to say about their fave mag (ZZAP!, silly!)...

'Nice to read ZZAP!, to read ZZAP! nice!' — Bruce Forsythia
'I prefer it to a cup of tea!' — Boyo George
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'ZZAP!'s the way to do it! — Mr Punch
'I wouldn't drink anything else.' — Oliver Ride
'Burp!' — Clyde Radcliffe

GENGHIS KHAN

SIZZLER

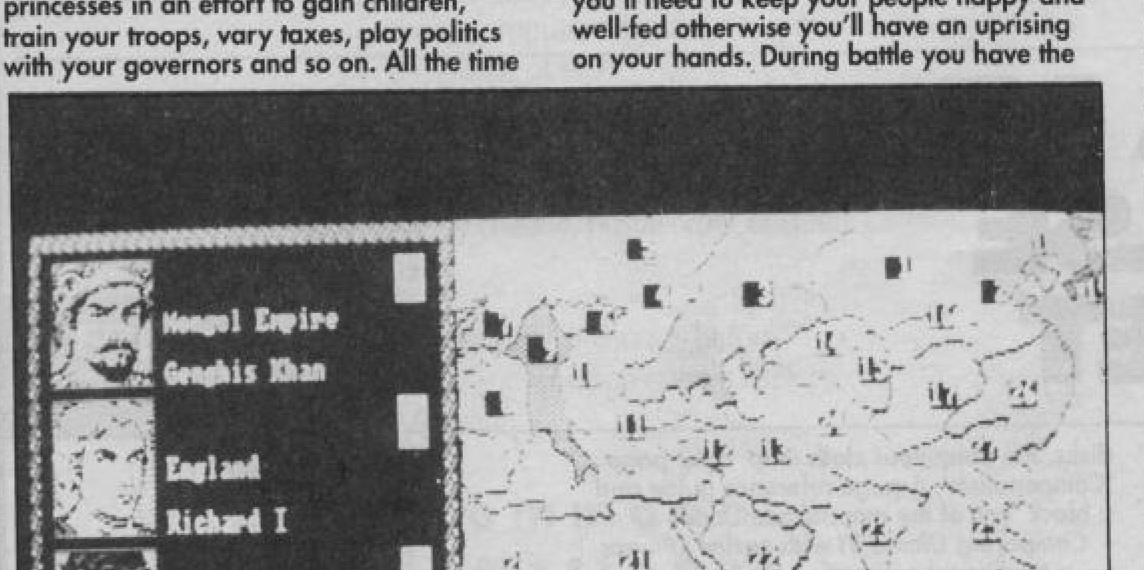
Koei/ Infogrames, Amiga £24.99



Genghis Khan is really two games in one. In the solitaire Mode, 'Mongol Conquest' you can become Temujin, the Bordighin tribesman who is destined to unite the Mongols as Genghis Khan. The game then switches to the 'World Conquest' mode which can be played by up to four players. Other notable characters include Richard I (England), Alexious III (Byzantine Empire), and Minamoto Yoritomo (Japan).

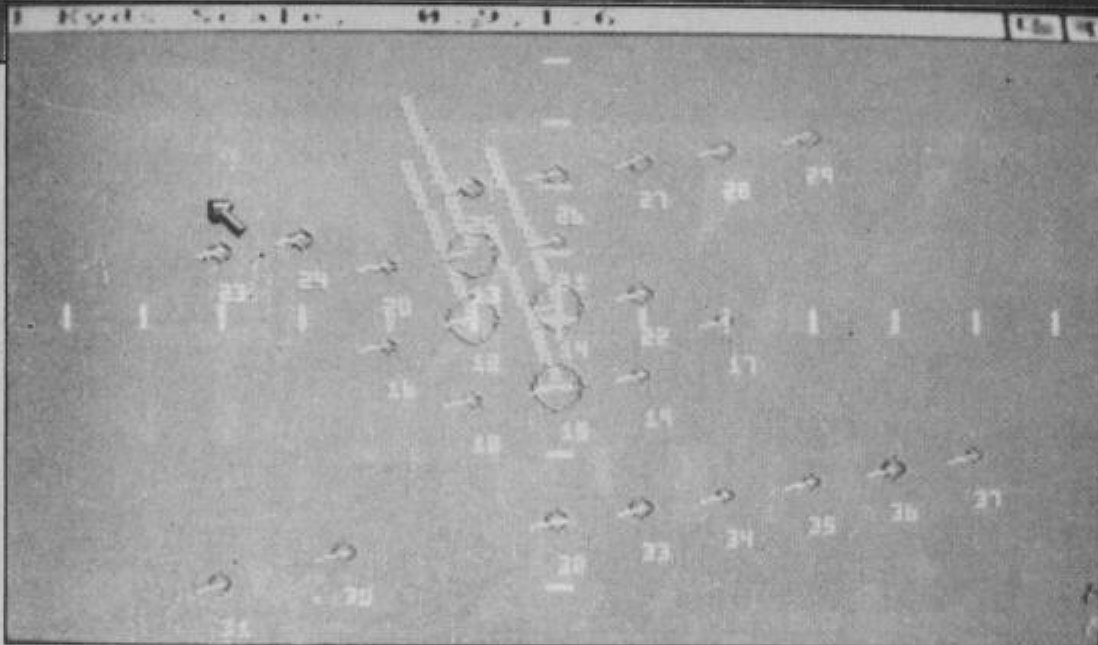
All command decisions cost attribute points. Your character has a range of abilities: judgement, leadership, planning, persuasiveness and on. When an action is made which utilizes one of these abilities, it reduces the points allocated. When the points fall under a certain level you will be unable to execute this action. This means that you will need a fair sprinkling of several abilities before you charge into battle.

The two Game Modes show a map divided up into areas/countries which you will need to take. You can make treaties, send spies into countries, attempt assassinations, 'rendezvous' with princesses in an effort to gain children, train your troops, vary taxes, play politics with your governors and so on. All the time you'll need to keep your people happy and well-fed otherwise you'll have an uprising on your hands. During battle you have the opportunity to lead your forces (infantry, cavalry and archers). The games zooms into an excellent hex-based wargame which plays like any of the better wargames on the market.



Although *Genghis Khan* may lack the graphical overkill of say *Powermonger*, it's undoubtedly an excellent product which kept me up till late hours more times than I care to mention. The challenge of the game is high as the opponents are no fools. They love to attack when you are at your weakest, opponent tactics are intelligent too. Unreservedly recommended.

PRESENTATION
92%
GRAPHICS
80%
SOUND
68%
HOOKABILITY
93%
LASTABILITY
94%
OVERALL
93%



ACTION STATIONS!

Storm Computers, Amiga £29.99

Action Stations!, originally developed by Conflict Analytics in the States, is a tactical-level, surface-combat, naval simulation that covers the years 1922-1945. Created by an active-duty American naval officer, the meat of the simulation is based upon a classic wargame system used by the US Naval War College between 1922-1945. Whereas the War College used fire and effect tables, et al, to find the results of movement and combat, Conflict Analytics have sensibly configured the system to the computer.

The game is supreme value for money as not only does it contain 30 scenarios, ranging from the Pacific to the Mediterranean, but there is also a Scenario Builder and Scenario Generator (using 180 ships) which pushes the challenge into near infinity.

The core of the game system revolves around three simulation models (damage, gunnery and torpedo) although other factors have, naturally, been taken into consideration. However, because individual models have been developed you will experience some incredible detail that



realistically mirrors naval warfare in this era. For example, the torpedo has its own Torpedo Fire Control for automatic firing. Setting this includes commanding which torpedo mount to fire from, the number of torpedoes to fire, the course of the centre torpedo of the bunch (or spread) you are firing, the spread angle between torpedoes and the speed setting — and that's just for torpedoes!!

Other details include night missions (including flares and starshells), counterflooding, variable weather and sea conditions, shipboard fires, a complicated damage system, etc, etc!!

Action Stations!'s designer exhibits a high degree of technical awareness — I cannot fault any aspect of this side of the game. Even though the game relies on a mouse-initiated, drop-down menu system, my main criticism centres around the screen design (eg reports). This area of the game is rather messy which will only increase the learning curve as it will confuse, at least initially.

If more effort could have been put into developing the interface and 'glossy' graphics — as seen in *Harpoon* — I am sure *Action Stations!* would have a wider appeal. However, in its defence, the game never crashed, which is more than I can say for *Harpoon*! As it is, *Action Stations!* can be recommended for anyone interested in naval warfare.

PRESENTATION
83%
GRAPHICS
54%
SOUND
0%
HOOKABILITY
70%
LASTABILITY
85%
OVERALL
81%

ULTIMA VI — THE FALSE PROPHET



Origin/Mindscape, C64 £24.99 disk only

Well, folks — it's here. Probably the most respected RPG on the market today has reached episode six. Let me say straight away, that this particular *Ultima* comes closer to the ideal of conventional role-playing than any other computer role-playing game in existence. It's also one of the most impressively presented: the large box contains three disks, the ubiquitous cloth map, a 48-page 'Compendium', 6-page reference guide and a black 'orb of the moons' gemstone.

Comparing *Ultima VI* with earlier *Ultimas* — a traditional occupation for reviewers of a new *Ultima* — is more difficult than usual. Previous *Ultimas* have a changing scale, so if you place your party icon over a town icon and press return you zoom from the outdoor scale to the town-mode scale, with a third scale existing for combat. The unique aspect with *Ultima VI* is that the whole world is played at the town-mode scale! This obviously simplifies programming, allowing the team to devote themselves to the one scale. As a consequence the landscape is extremely detailed, far beyond the towns in *Ultima V* even. So, although the total map surface is not much different from *Ultima V* the actual play area is 16 times bigger, because of the extra detail.

The principle aspect of the more recent *Ultimas* that has impressed me is the game philosophy. The *Ultima* series veers away from the hack'n'slash RPG (ie kill the



monsters, take advantage of your environment and the beleaguered inhabitants and then kill the bad guy) and presents the player with a more thoughtful, plot-oriented game that directs the player more towards human emotion and interaction. *Ultima IV* began the series, of what Origin have termed 'Ethical Parables'. In effect, making you responsible for your actions. So, if you steal a peasant's food he isn't going to like you for it. A 'cause and effect' system, in other words.

This principle has been extended for *Ultima VI*. For example, you are introduced to a whole new culture of beings, the Gargoyles, who are far from just another dumb monster-type — they have their own closely held, philosophical beliefs. Trouble is, their beliefs are in direct conflict with your own. So how do you resolve the situation? The Gargoyles will attack Britannia but, they are not mindless servants of evil, they are fighting to save their race and right an evil wrong. Surely this is an honourable cause? Yet they bear arms against you? *Ultima VI* teaches you that evil is not as easily defined as you might think.

After you've seen the excellent introductory sequence you get to create your character. This is done in the time-honoured fashion of popping into the gypsy caravan and answering a series of problem questions. Your answers reflect how your character will be constructed. This system is far better than throwing a heap of numbers together — more 'human', you could say.

Once into the game you'll see that the interface is controlled by both keyboard and joystick. The game also makes full use of the extra keyboard keys such as the Commodore and Shift keys for access to the inventory (which resembles a *Dungeon Master*-type inventory). Every object is 'live': if you can touch it you can manipulate it in some way. For example, in a room in Lord Britannia's castle is a telescope pointing out of a window, in a westerly direction. When you 'Use' this item you take the pointer from the end of the telescope and drag it in any westerly direction. After that the screen will scroll in the chosen direction letting you see, to the telescope's maximum range, the terrain that you would see if you had actually looked through the telescope itself. I spent ages in that castle trying to use every object I could find, trying to find out how each one worked, great stuff. Each object has its own weight, too. So inventory management is paramount.

Commands available are: Attack, Cast, Talk, Look (to read or search items, it will also give you the stats on weapons), Get, Drop, Move (can move objects like chests to reveal trap doors, if you move a sword to a square containing a chest you will put the sword in the chest, this command can also be used for moving items around your party), Use (operates any object that has a function, mount horse, open doors), Rest and Begin/Break Combat. Origin have used their excellent keyword system for interaction so words can be typed in to prompt NPCs (non-player characters) for more information.

Player characters are permanently displayed on-screen. Clicking on them brings up a *Dungeon Master*-type display showing what the character is carrying in his hands (sword, food, spellbook, etc) and on his body (armour, etc) and what his inventory is. It also shows what position he will adopt in combat (see later).

Spells are handled in a similar way to *Ultima V*. You need a number of regents to cast your spells and the highest circle or levels is still eight. However, you'll see a greater choice of spell (instead of 5-6 spells/circle there are 6-8/circle). Also, the common spells have been moved and rejigged. Any spell can be selected from a list of current spells seen in a status window. You just cycle through each spell with the cursor, pressing Return to select.

Combat has been changed. Firstly, there is no 'combat zone' that you are whisked to when fighting occurs. You can just walk off a pathway and into a band of raging Orcs, for example. The combat area is where you find it. Each character has a predetermined position for combat (lead, flank, etc), so when combat occurs the party will quickly fall into position. You can change this in mid-combat though. Each member of the party can fight under computer control (which speeds things up a bit) or you can individually command each person.

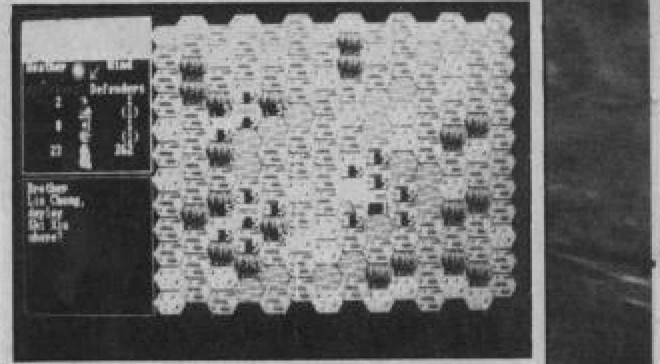
The Ultima world is much more highly developed than its predecessors (although features such as the moongates being synchronized with the phases of the moon are still present). Origin describe it as an 'Ecosystem'. For example, each character is much more capable about referencing material about themselves. They know what there belongings are, they can tell you about their family and their business and what they know about the world. On a business level a miller, for example, would like to buy grain and sell flour. However, his purchase price for buying grain will depend upon his current storehouse, similarly the price of flour will also be related to his current stores. This allows more real-world actions such as being able to buy wheat from a farmer, sell it to the miller who will sell you flour in return. You can sell your flour to a baker who'll then be able to make and sell you some bread — and so the world turns.

Ultima VI is simply incredible. There's even some superlative graphics, although for most the real appeal is in an enthralling plotline with untold depth, and a high level of character interaction with an intricately detailed and delicately balanced world that will take a long, long time to explore. *Ultima VI* is role-playing at its most creative. Witness the state of the art.

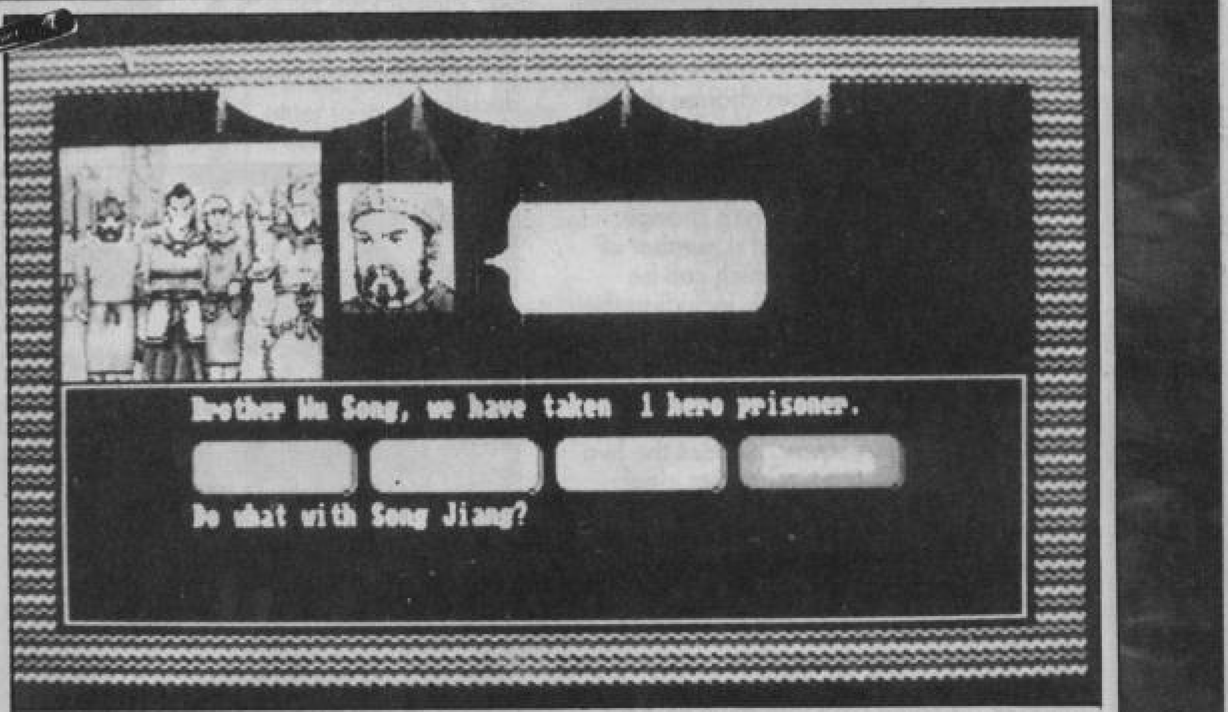


ATMOSPHERE
97%
PUZZLE FACTOR
88%
INTERACTION
96%
LASTABILITY
98%
OVERALL
98%

BANDIT KINGS OF ANCIENT CHINA



Koei/ Infogrames, Amiga £24.99



Ancient Chinese myth told of 108 demon spirits set free on Lian Shan Bo mountain. The legends spoke of ostracized heroes who lived on the fringes of society until they could gain the strength to right the wrongs they had suffered, and restore the glory of the Song Dynasty.

This isn't any old fairy tale stuff made up by a Koei programmer either, it's a well respected Chinese legend which was one of the inspirations that held together Mao Tse Tung's revolutionary guerrillas in their march to take over China.

At first glance *Bandit Kings* appears to offer the same interface and strategic challenge as *Genghis Khan* (see review elsewhere). The game covers 12th Century China while presenting some very colourful graphics, maybe even more detailed than *Genghis Khan*. Primarily menu-driven, with an excellent manual the game requires you to unite provinces, build a strong economic and military base and handle diplomacy. The eventual aim is to reunite the Song Dynasty.

During play the game offers, in a similar way to *Genghis Khan*, monthly turns in which you control a primary leader and must select options which indicate what you wish to do within each province during the given season: diplomatic negotiation, war, economic build-up, military escalation or determining internal politics. Even though the game uses excerpts from actual history, the storyline is entwined with myth and legend — magic becomes a vital factor.

There are many welcome animated sequences that depict an action or result. For example, a defeated player is depicted as a forlorn figure sitting on the floor of a jail cell and the door swinging to close upon him. There are other sequences which show the convicted player character being beheaded, and the burning and looting barbarian hordes during the invasion of AD 1127 (you must complete your mission before this occurrence, otherwise the game ends).

During strategic play you will see a map of all of the provinces along with adjacent information windows. However, during tactical combat the play zooms into a hex-based screen whereupon you fight the foe. The aggressive quality of the enemy within this tactical scenario is not quite as high as *Genghis Khan*. However, the defensive play has improved. Maybe the fact that the AI has to cover a wider area than the *Genghis Khan* tactical area plays a part too.

Before you have the satisfaction of trouncing the dastardly villain, Gao Qui (a baddy who, whilst a servant of the Emperor, is doing a bit of raping and pillaging on the side) your character must achieve a popularity level of 250. Only then will the Emperor allow you to bring the fat, cowardly, sleazy bucket of splung to justice.

The attention to detail is a wonder to behold, the subject matter is refreshingly original, the computer opponent very good indeed and the graphics, whilst not state-of-the-art, are pleasingly detailed. Koei continue their high standards with the release of *Bandit Kings* — very addictive.

PRESENTATION
90%
GRAPHICS
83%
SOUND
70%
HOOKABILITY
93%
LASTABILITY
90%
OVERALL
90%

GRAND PRIX

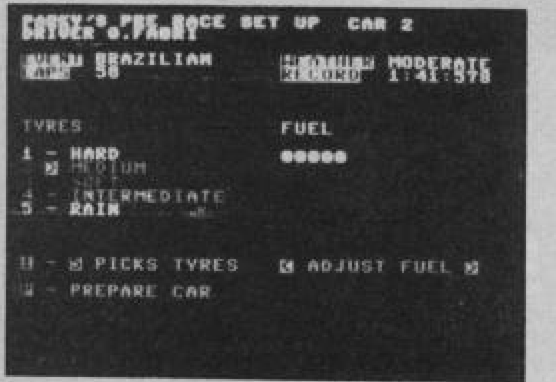
D&H Games, C64 £9.99 cassette

A most unusual game. Probably the oddest strategy game I've ever played. Ever fancied controlling a Formula One class racing team such as Lotus, Ferrari or Williams? D&H give you that chance with *Grand Prix*, a game that is structured, designed and plays in a similar fashion to their *Football Director*, *Multi-Player Soccer Manager*, *Cricket Captain* and other sporting strategy games.

After loading, you will be asked for your name and the year you wish to begin. After that money rears its ugly head. You select a racing team and a variety of different sponsors for your engine, tyres and so on. Finally you can bid for additional sponsors. All of these individual decisions bring in a wodge of loot.

After that you are presented with the standard menu. The first option is the practice lap section. This is where you plonk each of your two drivers into their respective cars and select relevant tires depending upon the weather conditions (tyre types include 'rain' and 'soft'). After you initiate the practice lap a time will appear telling you how they did. This time is important as it will determine where, on the final starting grid, your car will be placed. Obviously, a fast practice lap will result in a high place on the starting grid.

The next option is compete in one of 16 races per season. Again you select your tyres for the race. The actual race sequence is depicted in an animated fashion. A static window focuses upon one small section of the track. During each lap you will see all of the cars roar past (each car in appropriate race-team colours). Of course,



you can just sit back and watch (or call up a position table to see how you're faring). However, the weather does change during the race and there is a danger of one of your cars incurring a fault (suspension, low fuel, etc), so you may want to call a car into the pits for a check-up or a tyre change.

After the race has finished a number of tables are updated (all of which can be accessed via the main menu), including the driver league and the race constructors' team league. Other tables include the race fixtures, bank loans and the costs for each race (shipping, etc). Ratings examined include those of your crew: besides the two drivers you have a team manager, chief mechanic and other mechanics under him. Each of these personnel are rated for their ability and their wage. In addition, you have a the right to sack any members of the crew and look for new replacements taken from the employers pool.

Other features of *Grand Prix* include the option of pumping cash into development. This can pay dividends during the next season with an improved car. You can even bet on drivers in the race and give your team bonus pay.

I must say that I enjoyed playing *Grand Prix*. It proved to be surprisingly addictive, even though the majority of the game was text-based and the animation sequence was pretty simple. However, the one big criticism I have with this game (and other D&H games, as a matter of fact) is the manual — or bit of paper, really. There is a lot of information that is missing from the game info supplied. None of the AI or tactics are explained. No hints are given, nor explanations as to the rising and falling of ratings. A great shame, this, because the programmer has done everything possible, only to find that the manual writer has cocked the whole thing up. I recommend *Grand Prix* for anyone interested in the sport and with the patience to work out the unexplained logic of various game decisions.

PRESENTATION
50%
GRAPHICS
53%
SOUND
0%
HOOKABILITY
80%
LASTABILITY
77%
OVERALL
73%



MULTI-PLAYER SOCCER MANAGER

D&H Games, Amiga £24.99

Nowadays, the mere mention of the words 'football manager' prompt moans and groans and words like 'Oh not again!'. The market is awash with football games — either of the *Kick Off* action type or D&H's own *Football Director* strategy game. However, dare I say that this particular football game is different? The title, in effect, gives the game away — no pun intended. This is the first multi-player football management game and, with one important exception that I will go into later, offers good entertainment.

Up to eight players can participate in the game, which is completely mouse/joystick driven. After inputting the year of your first season you choose your team(s) and play begins in the Non-League. Apart from the five divisions you are given the FA and League Cups plus the UEFA and European Cups for when you reach First Division status.

Features are numerous: various team tactics (aggressive play, etc), formations, buy/sell players, injuries, sponsorship, retirements, contracts, manager's talk, crowd violence, play-offs, season tickets, over 100 teams and 1,250 players, etc, etc!

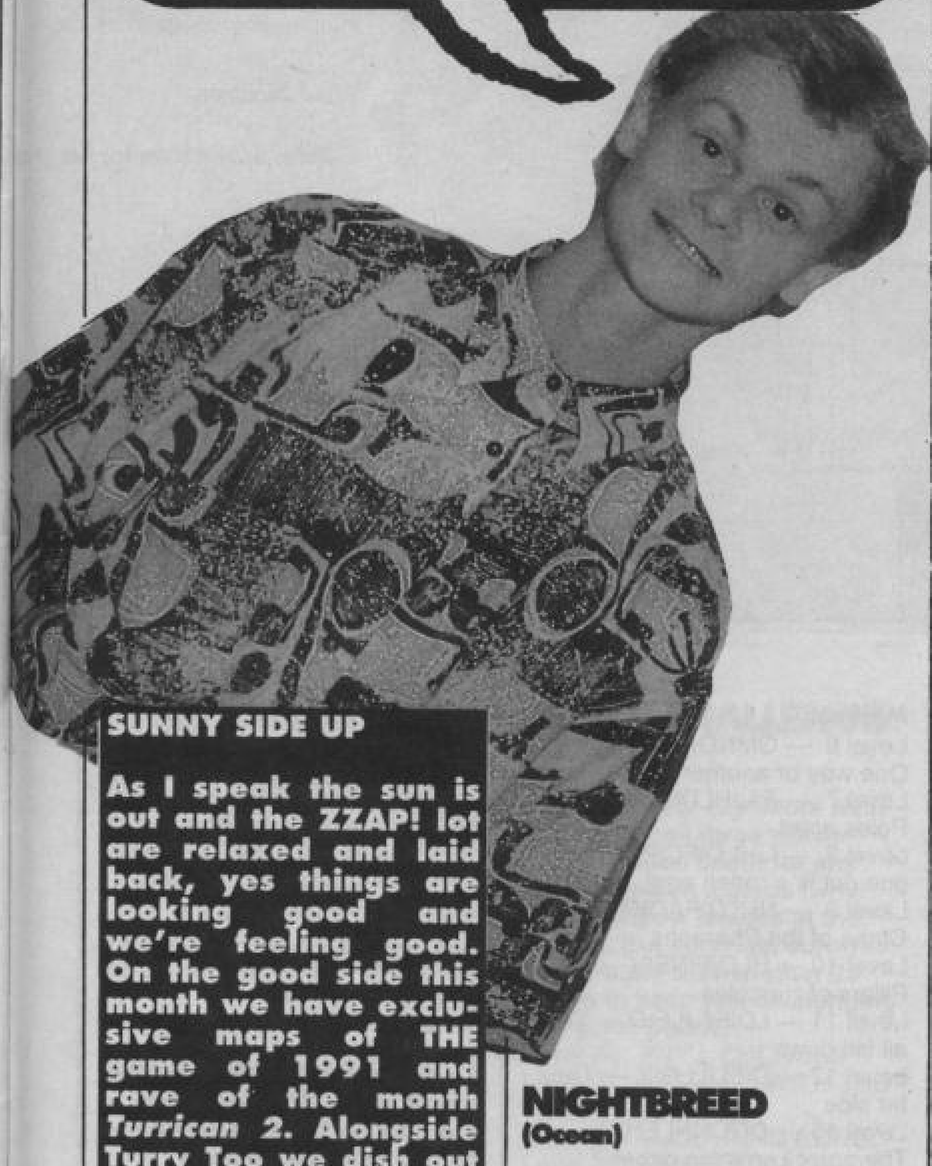
After selecting your team and clicking on the play icon the results are instantly shown, division by division (this cuts down the waiting time for large multi-player sessions). Your team will be highlighted within the division. After the result has been shown, a newspaper page is presented. Among the greyed-out writing will be your team's result plus the scorers (if any) and any other important information such as injuries, payment of sponsorship.

As a one-player game *MPSM* is pretty good but it's as a multi-player game that it should come into its own, providing more exciting play. I say 'should' come into its own because the game's principle criticism, the manual, hampers much of the excitement. The problem with the manual is the acute lack of information that is given to you. This leads to a lack of appreciation of the finer points of the game's strategy and artificial intelligence. You have no awareness as to how, for example, the players' skill factors vary. Why and how do they rise or fall? Also I was foxed as to the meaning of some abbreviated headings: I still do not know what some of these mean.

Overall, a good game spoiled by a frustrating manual. Buy it but be prepared for a long learning curve.

PRESENTATION
55%
GRAPHICS
67%
SOUND
0%
HOOKABILITY
81%
LASTABILITY
82%
OVERALL
75%

PIG IN A POKE!



SUNNY SIDE UP

As I speak the sun is out and the ZZAP! lot are relaxed and laid back, yes things are looking good and we're feeling good. On the good side this month we have exclusive maps of THE game of 1991 and rave of the month *Turrican 2*. Alongside Turry Too we dish out the facts on *Cyberball, Lemmings, Creatures* — plus a host of other hot-as-the-sun works of 6502 art, no less. After I've got this out of the way it's out to top up the tan, the only thing that's missing is the lotion and the drinks. But what with this issue's great tips and *Turrican 2* to play endlessly, I'll drink to that!

NIGHTBREED
(Ocean)

For some spooky reason we never reviewed this so-so arcade adventure on the C64, great music though.
Thanks to Marc Simpson **of Arritsoord here's some tips and some ever-so-useful codes to help Boone, the Nightbreed and co.**

1. You don't need to be baptised to change into Cabal.
2. Every time you press F1 your face will turn green (left of the message area), use the rip to kill the Sons of the Free quickly.
3. Always replenish energy, if possible, after a fight.
4. If you need to jump a big gap, change to Cabal as he can jump further than Boone.

PASSWORDS

When the menu page loads select the Passkey option and enter the Passkey code for whichever level you want to play. The numbers relate to the Passkey segments you should enter to make a complete Passkey. The order is based around 1 in the top-left corner, 4 in the top-right, 13 in the bottom-left and 16 in the bottom-right corner.

Level	Passkey Segments Needed
2	2,11,3,9
3	15,12,4,8
Baptism	1,16,13,10
Escape	1,6,7,9

GREMLINS 2™
(Elite)™

Good to see a cheat mode™ that works on both versions of a game™, makes my life easier and any cheat is welcome™ for this toughie™ game of the licence™. Doo be doo be doo.™ ™ ™

On either the C64 or Amiga version get a high score and type in SINATRA to get infinite lives. Be careful not to use all the telephones on level 4 or you won't be able to trap the Electric™ Gremlin™

MAGICLAND DIZZY
(CodeMasters)

This was to go in last issue with the map and solution but things took the usual wrong turn and here it is in the next issue.

To get infinite lives on the C64 version load up the game and use a reset switch to reset the game, type in POKE 9860,173 and an SYS 32576 to get Dizzy going again with infinite eggshells.

And while we're on the subject of general Dizzy-ness. A few issues back, Simon Wills **of Mid Glamorgan asked where the remaining 3 out of 30 coins were in *Treasure Island Dizzy*. Well come to the rescue,** Michael Murphy **of Vicarstown, Co Cork. Take it away, Mikey!!**
When you have 27 coins, hop on the boat (when it's moving) and it'll take you to a second island where you will find the remaining coins to complete the game! Ta Daaa!

QUAKE MINUS ONE
(Mike Singleton/ZZAP! Megatape)

A golden oldie program with some classic tips from CR McGibbon.

Where to start? Oh, alright let's begin with the control method. The best tip I can give here is PRACTISE — long and hard. The first few times you play you will find that Hermes gets captured very rapidly. Therefore your first priority should always be to fortify all roads leading to Hermes, except the one directly South of it. The only places your droids have to be are defending Hermes and attacking Ares, which is roughly at the NorthWest corner of the hexagon. Wander around the complex in interrupt mode to find the others — their locations are fairly obvious.

To defend a road, first destroy the control tower so that the enemy droids can't capture it (cunning, eh)? Then drive down the road towards the direction from which an attack is expected. Stop just behind the factory closest to the hostile end. If the droid gets attacked later, simply rotate to face the factory and get repaired. Though strong, this position is not impregnable and an enemy droid can eventually destroy the sonar beacons on the road, vaping your droids without you even knowing about it (aw, shame)!

When Hermes is relatively safe, turn your attention to capturing Ares. By far the best weapon for destroying enemy installations is the torpedo, as these can be used out of range. (The laser is useful against conducting columns though.)

To capture a road, use the following method:

Advance very slightly from the junction and stop. Switch to torpedoes and rotate to face any dangerous installations visible in the distance ie rigs, bunkers, magnetrons and conducting columns. When the sight flashes, let off torpedoes until it stops. Repeat until the coast appears clear and advance until you can see the control tower. If there is a conducting column opposite, destroy it, otherwise, switch to ionic blaster (if you haven't got one, retreat and find a droid that has). The rest is in your hands...

Here's a brief rundown of the other weapons:

MINES. Use them to take out droids quickly, but remember they do run out.

FIREBALLS. Main weapon against droids.

LASER and MISSILES. Useless unless you've got nothing better.

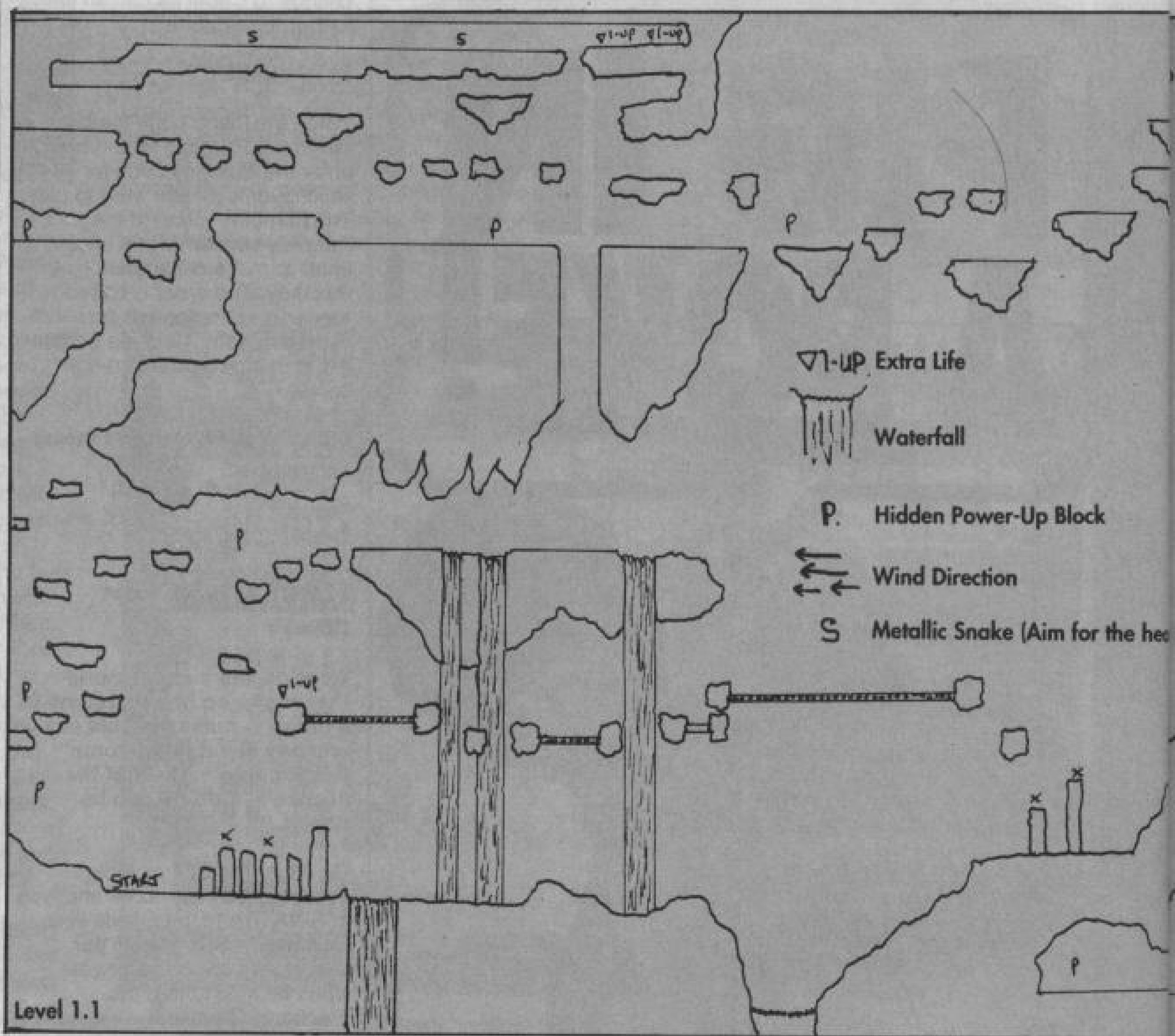
Now that you've captured Ares it looks like capturing the other three installations is going to be

PIG IN A POKE!

well nigh impossible, right? Wrong! Take a look at them in interrupt mode — you will notice that there is at least one droid from your newly captured fleet with an ionic blaster beside them. Coincidence? Pah! Anyhow, this is the most important part of the game. If you blow it, chances are that you won't be able to try again before Hermes gets captured.

John Ward **of South Norword adds...**

1) Use mines instead of fireballs to destroy droids. You only need a single mine to instantly dispose of a droid, as opposed to two or three fireballs.
2) Don't stop behind factories — pull up in front of them and you will rarely be taken by surprise.



TURRICAN 2 — WORLD ONE

LEMMINGS
(Psygnosis)

And to follow up the codes for the first ten levels of each skill level printed last month, here's another ten including 15 of the elusive Mayhem lot. Although we'd been through most of the levels ourselves, Casey **of** Calcot **and** Jerome the Zoids **(!) sent through ALL the codes. Casey sent through a printout of seven motley members of the DMA crew (plus friend) from the end screen. I hope the victims of this digitization are slightly better defined in real life than their picture suggests. Anyway, 'Let's Go!' and have fun with this lot — the last lot of 30 per skill level next month!**

Fun
Level 11 — OJODHBELCT — Keep your hair on Mr. Lemming
Level 12 — JOLHCMOMCV — Patience
Level 13 — MDLCAKLNCS — We all fall down
Level 14 — LHBMJLOOCT — Origins and Lemmings
Level 15 — LCANNMDPCJ — Don't let your eyes deceive you
Level 16 — BINLMDHQCL — Don't do anything too hasty
Level 17 — CEJHLFLBDX — Easy when you know how
Level 18 — IJHLFLBCDL — Let's block and blow
Level 19 — OJLNHCEDDU — Take good care of my Lemmings
Level 20 — HNNHBMOEDM — We are now at LEMCON ONE

Tricky
Level 11 — BAJHMDIJEX — Lemmings in the attic
Level 12 — IJHMDIBKEQ — Bitter Lemming
Level 13 — NHMDIBALEN — Lemming drops
Level 14 — HMDIBINMEW — Menacing!!
Level 15 — MDIBAJLNEP — Ozone friendly Lemmings
Level 16 — LMBIJNOOEY — Luvly Jubly
Level 17 — IBANLMDPEV — Diet Lemmingland
Level 18 — CIONOLIQEM — It's Lemmingentry Watson
Level 19 — BAJHLFIBFR — Postcard from Lemmingland
Level 20 — IJHLFIBCFK — One way digging to freedom

Taxing
Level 11 — HFANLLDHGR — The ascending pillar scenario
Level 12 — FINLLDHIGK — Living on the edge
Level 13 — FAJHMDHJGM — Upsidedown world
Level 14 — IJHMDHFKGV — Hunt the Nessy....
Level 15 — NHMDHFALGS — What an AWESOME level
Level 16 — HMDHFINMGL — Mary Poppin's land
Level 17 — MDHFEKLNGJ — X marks the spot
Level 18 — DHFIJLMOGN — Tribute to M.C. Escher
Level 19 — HFANLMDPGK — Bomboozal
Level 20 — FMONMLLQGW — Walk the web rope

Mayhem
Level 6 — GMNOMOJQHJ — One way or another
Level 7 — FAJHLDIBIW — Poles apart
Level 8 — IJHLDIFCIP — Last one out is a rotten egg!
Level 9 — NHLDIFADIM — Curse of the Pharaohs
Level 10 — HLDIFINEIV — Pillars of Hercules
Level 11 — LDIFAJLFIO — We all fall down
Level 12 — DIFIJLLGIX — The far side
Level 13 — OGCNNLEHIQ — The great Lemming caper
Level 14 — FINLLDIIIN — Pea soup
Level 15 — FAJHMDIJIP — The fast food kitchen
Level 16 — IJHMDIFKIY — Just a minute.....
Level 17 — NHMDIFALIV — Stepping stones
Level 18 — HMDIFINMIO — And then there were four
Level 19 — MDIFAJLNIX — Time to get up!
Level 20 — DIFIJLMOIQ — No added colours or Lemmings

And where would we be without a tribute to *Shadow Of The Beast*? Well, try NHCIJNNGDM for *Beast 1* Lemmings action and aurals and FINLMDIQIW for some much tougher *Beast 2* Lemmings antics and sonic ambience (how very appropriate). And if you want to see the end of the game try the VERY last level using this code: FINLLFIIJQ. Good Lemming luck!

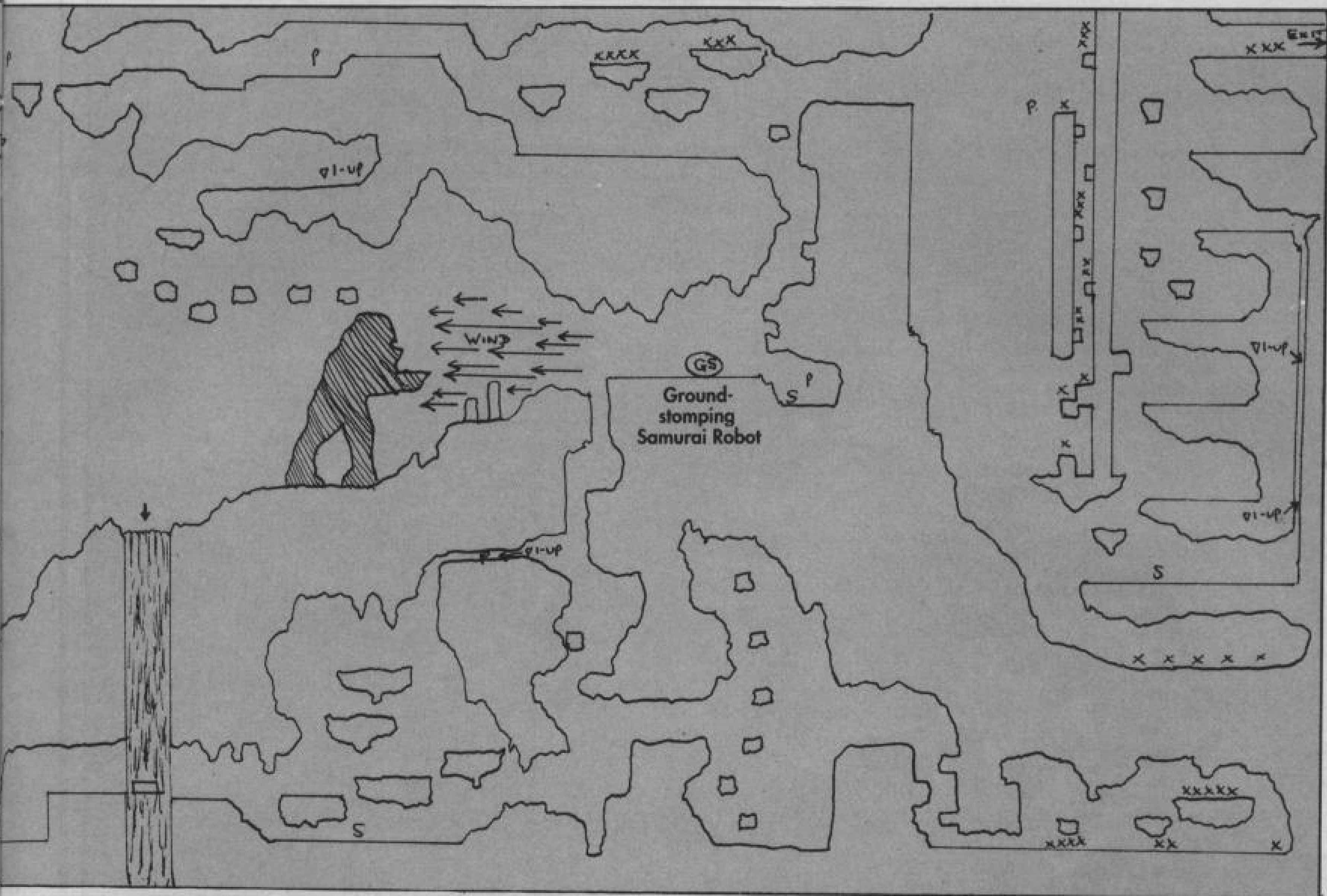
DRACONUS
(Zeppelin/ZZAP! Megatape 15)

A nifty little game, this was the star of Issue 71's Megatape and here we have a cheat here from Christopher Shute **of Cleveland.**

Play the game as normal until you turn into a Draconewt, now kill yourself 5 or 6 times and hey presto you now have infinite Draco lives!!!! While we're on the subject of Zeppelin and Megatapes, does anyone know any cheats/pokes for *Zybex*??

LOTUS TURBO ESPRIT CHALLENGE
(Gremlin)

When we had this cheat mode faxed to us I thought it was going to be Lotuses with guns



— if only. Instead the programmer has put in a little shoot-'em-up which, to be honest, wasn't worth the effort. To access it type in MONSTER as Player 1's name and SEVENTEEN as Player 2's name. A pair of eyes will briefly appear and vertical blast-'em action here we come. Ho hum.

SONIC BOOM
(Activision)

Not so hot on the C64, in fact it's crap but here's an Action Replay Cartridge poke for it from Geoff Tranys from Oz way.

POKE 14041,165 — Infinite Lives
POKE 4587,189 — Sound FX only (Well, the music *is* pretty dire!)

If you hold the PAUSE key down (let go of the joystick first) you will be able to move your aircraft anywhere around the screen without fear of being hit. Commence the game by releasing the pause key. Useful.

CHIP'S CHALLENGE
(US Gold)

I should never say 'More Next Month': those three words mean sudden death for any further tips on a game (who said *Rainbow Islands* at the back?). But surprise, surprise here we are with another 25 codes to keep you challenging this great puzzler.

Level 26 YVYJ CHCHCHIPS
Level 27 IGGZ GO WITH THE FLOW
Level 28 UJDO PING PONG
Level 29 QGOL ARTIC FLOW
Level 30 BQZP MISH MESH
Level 31 RYMS KNOT
Level 32 PEFS SCAVENGER HUNT
Level 33 BQSN ON THE ROCKS
Level 34 NQFI CYPHER
Level 35 VDTM LEMMINGS
(Ay oop! They get everywhere!)
Level 36 NXIS LADDER
Level 37 VQNK SEEING STARS
Level 38 BIFA SAMPLER
Level 39 ICXY GLUT
Level 40 YWFH FLOORGASBORG
Level 41 GKWD I.C. YOU
Level 42 LMFU BEWARE OF BUG
Level 43 UJDP LOCK BLOCK
Level 44 TXHL REFRACTION
Level 45 OVPZ MONSTER LAB
Level 46 HDQJ THREE DOORS
Level 47 LXPP PIER SEVEN
Level 48 JYSF MUGGER SQUARE
Level 49 PPXI PROBLEMS
Level 50 QBDH DIGDIRT

TURRICAN 2
(Rainbow Arts)

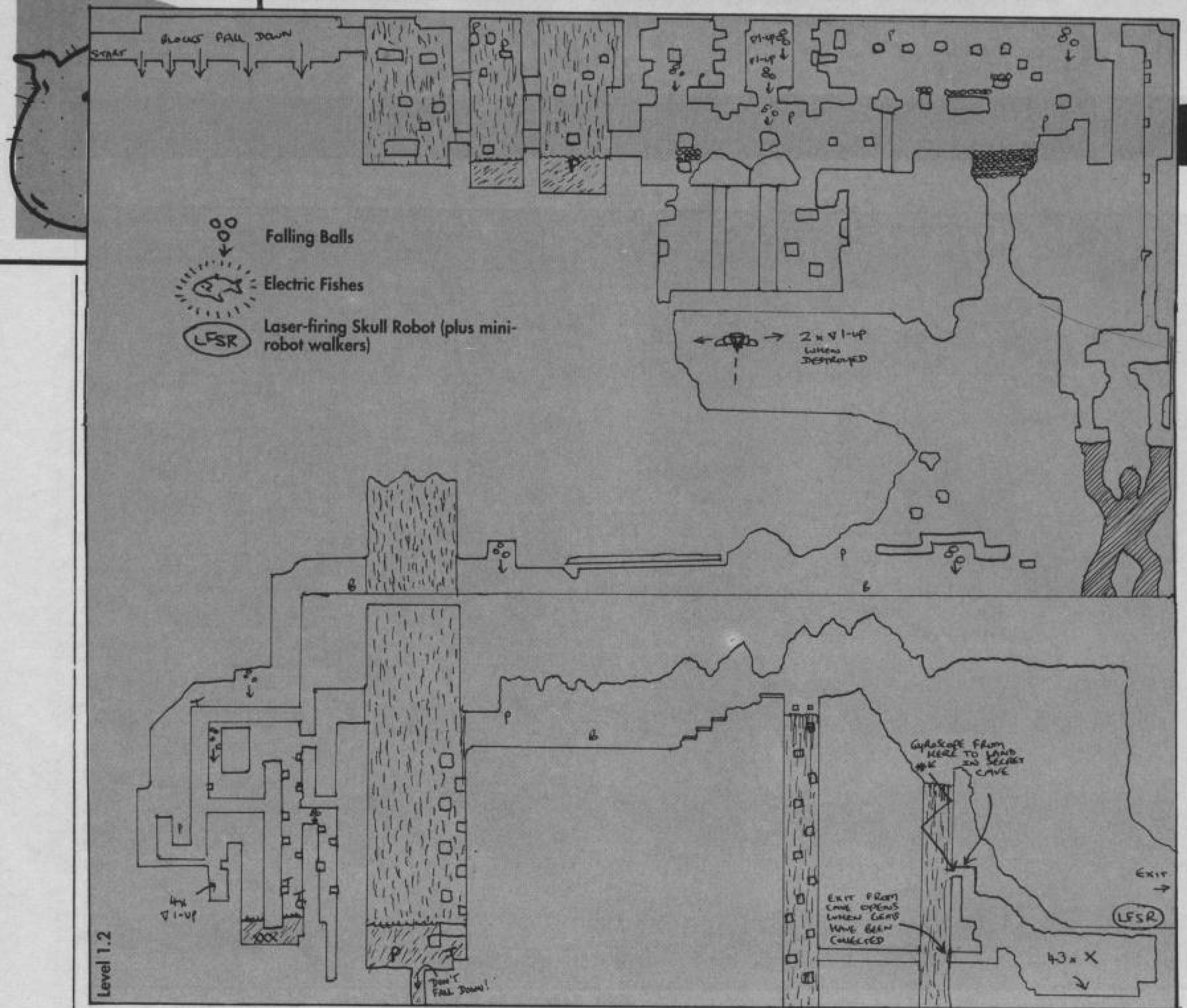
Auf Wiedersehen!! CLICK... Brrrrr.... and the German Telephone Exchange finally paid off and thanx to the wonderful Kristin Dodt of **Rainbow Arts for the entire set of maps of *Turrican 2* plus cheat mode and our equally wonderful English counterpart** Nikki Hemming **for getting copies of the game to us in record time!**

I won't go on too much about how to go through each level, the route is a forced one for much of the time and the arrows on the maps should help you through. It's up to you to get all the diamonds and 1-UPs from the nooks and crannies. Follow the arrows and you should get through alright.

I've got the cheat mode at the moment but I'll wait for a few issues before revealing all, so to speak — all you lot who complained to me that the game was too easy have had another thing coming with this beaut of a game! For *Turrican* a £50 software voucher was the reward for the complete maps and that still stands (I may well throw in some other bits and bobs as well) for anyone brave enough to take on the mapping challenge. And what about a music listing, you lot?? Enough of this, here are the maps to World One of *Turrican 2* — AWESOME!

LEVEL 1.1 — SAMURAI ROBOT

Killing this mother should be an easy enough task as you lot have played the Megatape demo endlessly (I hope). For those of you still struggling it's a great idea to use energy lines first to soften him up and follow it with a blast of the Super Weapon to keep him occupied. And if he's still going then use the Surround/Lightning Blast and aim for the head — power-up weapons help to finish it off. Once through this there's no end-level baddy, just exit the level.



Easy as pie.

LEVEL 1.2 — LASER-FIRING SKULL ROBOT (PLUS FRIENDS)

A traditional end-level baddy with a nasty line in throwing out walker after walker while firing bouncy laser bolts. Novel, I must say. Learn the firing frequency of the laser bolts and where they hit as they get nearer and nearer Turry. Leap forwards just before the bolts come out and you should get over them, the walkers are a problem but nothing that a few nimble jumps shouldn't be able to sort out. The Super Weapon can be used at any time to give Skully something to think about but you'll need well-aimed head shots to finish him off — energy lines are a good follow-up weapon. No sweat, this one.

THE SPY WHO LOVED ME
(Domark)

We haven't got a copy of *TSWLM* on C64 around the office at the moment but try this Andrew Styles **cheat for infinite lives and no sprite collision detection.**

```
10 REM ZZAP! SPY WHO
LOVED ME CHEAT BY
ANDREW STYLES
20 FOR X=288 TO 330: READ Y:
C=C+Y: POKE X,Y: NEXT X
30 PRINT "DATA ERROR.
CHECK YOUR LISTING"
40 DATA
32,86,245,169,49,239,2,169,1,14
1
50 DATA
240,2,96,72,77,80,169,62,141,22
2,192
60 DATA
169,1,141,223,192,76,0,192,169,
173,141
```

TEENAGE MUTANT HERO TURTLES
(Imageworks)

Andrew Styles **pops up again with an Action Replay Cartridge poke for the C64 version.**

At the start of Level One enter the Action Replay Monitor and enter the following.

POKE 14473,96 and when you restart the game you'll have infinite energy.

And if you want to disable the timer on the Dam swimming section then just enter the Monitor again and enter POKE 23063,173 and restart the game.

And on the Amiga version of *Turtles* here's a cheat for infy Turtle energy.

Load up the game as usual and when prompted to enter the 3 passwords enter 8859 for the first password, 1506 for the second and then for the third consult the password protection codesheet. When you start the game pressing HELP toggles infinite energy on and off.

NIGHT BREED
(Ocean)

'Andrew Styles here again! You thought you'd seen the last of me, well think again, and while you're there thinking, have an infinite lives/energy listing for C64 *Night Breed* (tape version). Bye!'

```
10 REM NIGHT BREED CHEAT
FOR ZZAP!
20 FOR X=272 TO 351: READ Y:
C=C+Y: POKE X,Y: NEXT X
30 IF C=8584 THEN POKE
157,128: SYS 272
40 PRINT "DATA ERROR. STOP
WHAT YOU'RE DOING AND
CHECK LISTING"
50 DATA
32,86,245,169,33,141,217,2,169,
1,141,218
60 DATA
2,96,72,77,80,169,32,141,19,9,1
69,51
70 DATA
141,20,9,169,1,141,21,9,76,0,8,1
41
80 DATA
32,208,162,173,173,144,65,201,
206,208,6,142
90 DATA
130,65,142,144,65,173,100,66,2
01,206,208,6
100 DATA
142,86,66,142,100,66,173,10,68,
201,206,208
110 DATA
6,142,252,67,142,10,68,96
```

ESCAPE FROM THE PLANET OF THE ROBOT MONSTERS
(Tengen/Domark)

Thanx to Aaron Dixon **of South Shields here's a guide to the Hover Sled sections of this long-winded/long-worded *Gauntlet* variant. Dig those Weetabix robots!**

For the end-of-level guardians just hold down fire until you are

PLAY THE INTERACTIVE TELEPHONE GAME.



THINK IT OVER CREEPS!!

It's Detroit ..... the future. The cops are on strike. The future of law enforcement is in the hands of one man .... or is it one machine!

An evil new designer drug called "Nuke" is destroying the remaining fragments of civilised life. Only RoboCop stands in the way of the ruthless drug barons and this time he faces a new enemy ... the incredibly powerful RoboCop 2.

In this major new state of the art interactive telephone game, based on the smash hit movie ROBOCOP 2, YOU become RoboCop. Using Touch Tone (the buttons on your phone), or Voice Recognition (you speak your commands), you decide where RoboCop goes and what he does as he tries to track down the headquarters of Cain the Nuke King and his evil gang. You will even have an option to save the game using a personalised PIN number so that you can carry on where you left off when you call back at a later date (up to 6 months later).

You are on a patrol. Its night. Old Detroit is swarming with low life. Across the street you hear shouting. There's a smash of glass followed by a burst of gunfire.

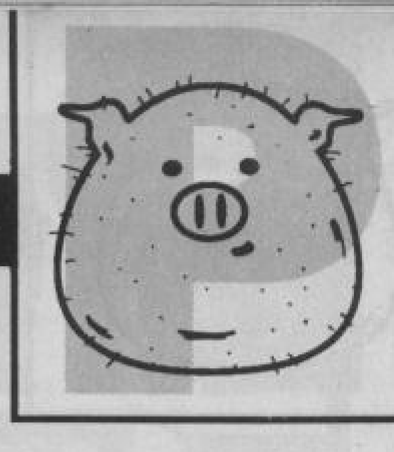
The most deadly mission RoboCop has ever undertaken has begun. What happens now is up to you!

THE PPC
PHONE PROGRAM COMPANY

Carver House
2-4 Carver Street
Sheffield S1 4FS

(Calls cost 33p per minute cheap rate and 44p per minute at all other times. If you wil not be paying for the call, please check with who does.)

PIG IN A POKE!



killed and when you come back to life you'll be invincible — but only if you hold fire down.

First Hoversled Section
Take the first left, next right, straight up and choose the middle route because it's the easiest to negotiate.

Second Hoversled Section
Second right, straight up and choose the far right route to get through.

Third Hoversled Section
Straight away turn to the left and then up, then take the first right, first left, straight up and choose the end one again to get through to the end.

RUFF 'N' REDDY
(Hi-Tech)

It's been out a good while and you had the maps a while back but here's the cheat mode thanx to Andrew Styles **yet again.**
Type in EVIL NEVER DIES on the title screen for infinite lives.

A-10 TANK KILLER
(Dynamix)

A favourite aircraft of mine in real life and a darn fine Amiga simulation to boot. Along with his *Lemmings* codes, Phil Thompson **of the ever-so-Welsh-sounding Bwcle in Clwyd sent in these tank-busting tips.**

1. Use the Rockeye on ground targets but follow in using the Avenger fire to finish off those you miss and targets nearby.

2. Fly below 400 feet.

3. Use the Avenger cannon on Hind helicopters and save the Sidewinders for MiGs.

4. Always approach a target at speed setting 5.

5. If attacking a SAM site, do the above then full speed and turn away dropping chaffs and flares as you go. Using Mavericks is preferable for a SAM site attack run but cannon is near immediately effective when in range and far less costly in terms of weapon use.

6. Clear as many SAM sites as possible from the main area of conflict to create manoeuvring space for yourself.

MISSION 1 — THE CITY

Choose the Flexible Attack weapon load, fly to the SAM sites to the East, slow to attack speed (5) and take out the 3 SAMs in turn. Take out the Atrium Building and Command Post using Laser-Guided Bombs (LGBs) and fly low otherwise you'll be attacked by a MiG. Head northwest and take out the 3 SAMs with Mavericks. You are then free to drop a Durandal on the airfield to complete the mission.

MISSION 2 — BRIDGE BUSTING

Fly southwest and down the Hind helicopter and take out the SAM site. Fly West and remove Bravo bridge with a LGB, go northwest and take out the next SAM site and then use Rockeyes on the tank destroyers (this gives you some much needed time for the last task). Finally take out Alpha Bridge to complete mission.

MISSION 3 — MOTHER HEN

Choose the recommended weapon load. Take out tank destroyers to the east and fly south and take out the tank destroyers you'll come across there as well. Head north and take out the enemy artillery. Down the MiG when it arrives and then fly west when the SAMs have been taken out. Take out the supply dump and the surrounding SAMs to complete the mission.

MISSION 4 — WING MAN

Choose the recommended weapon load. Follow Stokes when told about TBOs and take them out IMMEDIATELY in one pass (otherwise the sky is full of MiGs). After Stokes has taken out the SAMs surrounding the airfield, use Rockeyes and the Avenger cannon and take out all planes at the airfield. Don't allow any to take off or you'll lose one or both of your squadron aircraft. IMMEDIATELY fly south to the supply dump and take out the SAMs there. Your colleagues (if they're not ploughing a nearby field) will then bomb the supply dump to complete the mission.

MISSION 5 — TANK KILLER

This is what you and your designer aircraft have been waiting for! Quite simply, take out every ground unit in this target-rich environment. Use Mavericks for the SAMs and Rockeyes and the Avenger cannon for the rest. Not much strategy here except don't allow anything to leave the combat area via the south, keep using the map to locate the faster moving APCs and other vehicles and eliminate them. Only engage the mobile SAMs when clear of ground-based SAMs.

MISSION 6 — SAM SLAM

Choose Close Air Support weapon load. Down the Hind to the north and pick off enemy ground units with Rockeyes and the Avenger cannon. Use the Avenger cannon to shoot down Hinds and use Sidewinders on MiGs.

ZYBEX
(Megatape 15)

Here's some POKES to complement last issue's lot.

Load up the game, reset it as above and enter any of the following

POKE 29034,189 (Return) — infinite lives
POKE 29971,181 (Return) — no weapon loss Player 1
POKE 30044,181 (Return) — no weapon loss Player 2
SYS 16384 (Return) to restart

JUDGE DREDD
(Virgin/Sales Curve)

'RoboCop without the metal head' returns to the tips section with the cheat modes thanks to Dan of The Stormin' Sales Curve.

On the C64 version hold down the keys K Y L I and E to jump to the end of the level.

On the Amiga version, log on at

SOUND OF MUSIC

MUSIC DATA VALUES

These will run and run! Peter De Bie **has updated his list of data values and here are a selection of the brand new values to be used with the MUSIC CO-ORDINATOR program printed in the January issue. Take it away, P De B!**

Note: Some games, **Midnight Resistance** for example, have X2 incrementing in Hex instead of decimal. Starting from 00 the value increases as follows: 00,06,0C,12,18,1E,24,2A,30, etc, etc. When Hex increment is used an (H) symbol is shown after the 'Range of X2' column.

Name of Game	P	Q1	Q2	X1	X2	Y1	Y2	Z1	Z2	Range of X2
APB	4E	20	31	A9	00	8B	EE	B2	EF	00-07
DELIVERANCE — STORMLORD II (All Levels)	4E	8D	31	A9	01	A0	AD	A2	AD	01-05
E-MOTION	4E	20	31	A9	00	00	E0	09	E0	00-02
LAST NINJA REMIX (All levels and loaders)	4E	20	31	A9	00	00	40	03	40	
NIGHTBREED (Title Tune)	4E	20	31	A2	00	74	AA	20	AB	
(End Tune)	4E	20	31	A2	00	74	4F	1D	50	
MIDNIGHT RESISTANCE	4E	20	31	A2	00	85	E1	54	E2	00-30 (H)
NINJA SPIRIT	4E	20	31	A9	00	E6	A4	43	A5	00-08
RICK DANGEROUS 2	4E	20	31	A9	00	8C	63	51	5D	00-03
STRIDER II	4E	20	31	A9	01	34	86	3A	86	
S.T.U.N. RUNNER	4E	20	31	A9	00	CC	43	6F	41	
SUMMER CAMP	4E	20	31	A9	00	93	77	06	73	00-04
TILT	4E	8D	31	A9	01	00	80	01	80	01-04

Keep 'em coming, everyone!!

the start as DREDD and then type BRUCKEN PLAYING HERO QUEST with spaces between the words and a RETURN to follow and a Level Jumper Activated reply will come up. Start the game and press the HELP key to jump to the next level and on and on to the looooong end.

SPEEDBALL 2
(Imageworks)

Sheer Neo-Fascist Super Brutal Nashwan Deluxe Violence, as our Ed might say. I'd say 'Ice Cream' meself, but here's some ZZAP! tips for this excellent mix of diplomacy, discussion and destruction.

1. At the start, wait at most a second for the opponent to gain possession and then slide into them to regain the ball. When you've got the ball, throw it diagonally right/left-forward to the other advancing midfielder who can then go for either the Electrobounce or the Score Multiplier.

2. Apart from the Goal the Score Multiplier is the most important device to go for as it affects all subsequent points gained. Even a multiplier value of 1 will boost your score by an extra half, advance your lead further and force the opponent to go for the Score Multiplier twice if he's to reverse the situation. Needless to say, a multiplier value of 2 is even better. If you want to pass it downfield past an opponent near the multiplier, then aim for the multiplier and the ball should loop over and past the opponent and knock up the multiplier at the same time. Best of all is getting a hotball and using it on the multiplier, when the ball exits it's still hot and will tackle any opposing players trying to reverse things. Also, once the multiplier begins to clock up the hotball increases the number of enemies it will tackle before going 'cool'. However if you're tackled and the enemy gets the hotball, then it goes down to its normal tackle power, not the increased number you get. A bit unfair methinks!

3. The Score Multiplier can be combined to good effect with the Electrobounce and then shot at the Goal, but for the best points-scoring chances go for the Bounce Domes. If you get to the right distance away from one you can get a double bounce each time, scoring 8 points per bounce! Just make sure you're lined up correctly or it'll bounce off at an angle (use the pitch lines to line yourself up). The good news with this tactic is that you can throw the ball, bounce it off the dome and catch it again all within a second or so and then repeat the process again. The bad news is that the opponents can easily tackle you. It's a good idea to use this tactic while facing away from the opposition's goal as you can step aside before being tackled and if the Goalie moves then the ball goes in. The computer teams very rarely go for the Bounce Dome so use this tactic against them, and against any unsuspecting human player to gain BIG points!

4. Getting the opposition's men sent off is well worth it: go for the Goalie if you can, either him or the Centre Forward who tackles the ball at the start. Apart from the point bonus gained from such a foul tactic this also decreases the opposition's Team Power as a whole and forces the opposition to waste hard-earned cash upgrading the Subs as well. If you're next to the Electrobounce and one of the opponent's men is coming up to get you then move back and fire at the Electrobounce as he gets to you. The ball will electrify, bounce back and knock him over, go for the Electrobounce again before he gets up and you can repeat this until the opponent is knocked out of the match.

5. The Warp Gates have hidden potential, if you throw the ball through at an angle it'll emerge on the diagonal and can often roll through into the goal after disorientating your opponent into making a wrong move.

KILLING CLOUD
(Imageworks)

And here's some last minute tips from Vektor Grafix and yours truly to get you going. Type in the Assignment code to get to the Assignment you want to tackle. When you're interrogating the prisoner select the question to ask based on the number in the tips (eg (Ask 3.2) means ask question 2 after first asking question 3).

Assignment 1
No password needed to have a crack at this one. The Assignment involves netting three droids (one of which is a surveillance droid) and then returning them to the station. The droids are wandering the Telegraph/Russian Hill, Nob Hill and Marina District areas but the one droid you want is in the Nob Hill area which saves on wasting 2 nets and PUPs. Put a PUP in a dead end as the droid can destroy it if it wanders into it. Drift along behind the droid and wait until it has turned a corner before netting it.

Assignment 2 — AQWTG7EX
One net was accidentally wasted in Assignment 1 by me (hence the net number is 8 at the start of the assignment) but this shouldn't pose any problems if you follow the tips. Although there are two hover vehicles in the Chinatown area you only need to capture Grenco and PUP him back to HQ. Grenco's bodyguard Rico can be disposed of. Put down a PUP in the centre of Chinatown and get out there! Rico is often providing air cover above the cloud thus Grenco is down below somewhere — get close to Rico and then dive down and lock onto the other target. Grenco is often to be found on the ground collecting protection money — net him and PUP him — occasionally the net isn't heavy enough to hold him so follow him to where he lands again and quickly get out and arrest him. Rico isn't a problem as his firepower is light — once Grenco is done, fly up above the cloud and machine-gun Rico.

In the Interrogation Room ask Grenco 'What are the Angels planning?' (3) with five years off the sentence to tempt him to talk. Then ask 'Where did you get your hoverbike?' (3.2) with another 5 years off and Grenco blabs about Henri Le Clerc. Finally ask him 'Where is he now?' (3.2.2) with a 6-year-off tempter to talk.

Assignment 3 — 24WTGDE2
No surprise to learn that Henri Le Clerc is the next bad guy to apprehend and he's in a van scooting around Chinatown. Put a PUP in the area and go to it. The van fires at you when you're close but damage is only slight: get in fast and net it and then dispose of air cover if you want — easy enough.

Ask Henri 'Who do you sell the bikes to?' (3), with 'Do you ever sell on other terms?' (3.2) next (take 8 years off his sentence to make him talk), then ask 'Who did you last deal with?' (3.2.2) with 10 years off to make him confess all.

Assignment 4 — QX4TGDE9
Get ready to test your arcade skills in this Assignment as Cody the Axeman is preparing an aerial assault on Station 3. As soon as you launch you'll see the fighters in the distance — go down to pick up a net and make sure you have a net positioned nearby station 3 (in the area between Chinatown and Financial Area). It's tempting to net Cody's dark grey fighter first and tackle the others at your leisure but if you get the fighters out of the way first then Cody ceases his attack on the station. Once he does this get in REAL close and stay with him, eventually he'll come to a hover next to you and then's the time to net him. Follow him down and arrest him.

Back at base, ask Cody 'What were your plans after destroying police station 3?' (2). Then ask 'What were you going to do at church?' (2.2) with 8 years off Cody's sentence. Finally knock 10 years off Cody's sentence and ask him 'What did this friend want to do?' Well done, four missions done, six to go!

Assignment 5 — 32XTGDE7
Good luck as you've only got 120 seconds to find the bomb planted near one of your stations and because I'm kind (and because Vektor told me) I'll reveal the location. Immediately head for station 3 and locate the light grey skyscraper right next to it, dive down between the two buildings into the cloud and there it is. Get out and pick it up, get in your hoverbike and go to full throttle and head seawards (drop the bomb at the very latest 10 seconds before detonation. Timing is *everything* in this mission, so much so that I haven't quite managed to complete this mission yet! As I said good luck!

CLOUDY SIDE DOWN

And as the clouds blot out the sun and the rain begins its 40 day/night deluge I'm preparing myself for the flood of *Turrican 2* maps/tips /music listings etc etc. Get at it, you lot in reader land. On the cards we have the lowdown and the highdown on *Back To The Future 3*, mighty-mega stuff on *Mighty Bomb Jack*, deadly disco data on *Shadow Dancer*, special *Swiv* solutions, maybe the heat might bring out some *Navy SEALs* maps along with the game. By then it might well be winter but at the mo it's nearly summer, the heatwave is in full flow and there's no Cadbury's Feasts — a choc ice, a choc ice, my kingdom for a choc ice!!

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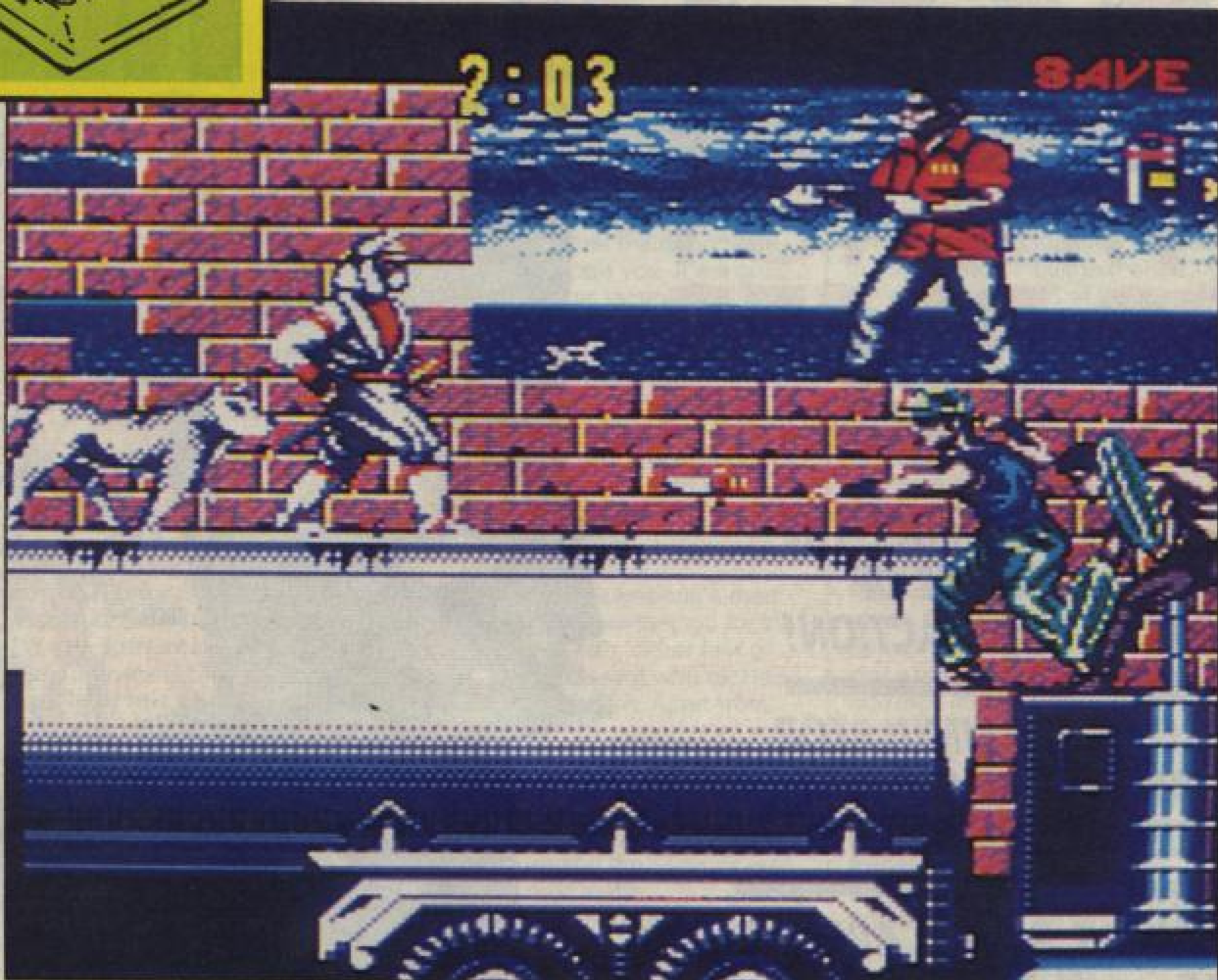


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★ Shadow Dancer is ambushed by three vicious terrorists — maybe he should set his faithful dog onto them. (Amiga)



If I see another ninja in a game I may possibly go slightly mad - it's a crowded market with each successive game offering little over the rest. Luckily for *Shadow Dancer* the four-legged friend works well and boosts the limited depth and originality of gameplay on both machines. Having multiple levels per C64 load restricts the sophistication of the graphics in each stage but there's still great shading, a good parallax scroll in places, and a superb bonus game. I'm not quite so enthusiastic about the Amiga game technically, it doesn't make quite as good use of machine since it's basically an ST port. However, for once the ST game seems quite excellent. The sprites are nice and big, there's good attention to detail and nice graphical variety, plus there's a great soundtrack. The Images programming team did a great job with 16-bit *Ninja Spirit* and *Shadow* is no less impressive. On both machines *Shadow* is a sequel which improves over its predecessor and is a good-to-great conversion of the coin-op.

Shadow Dancer



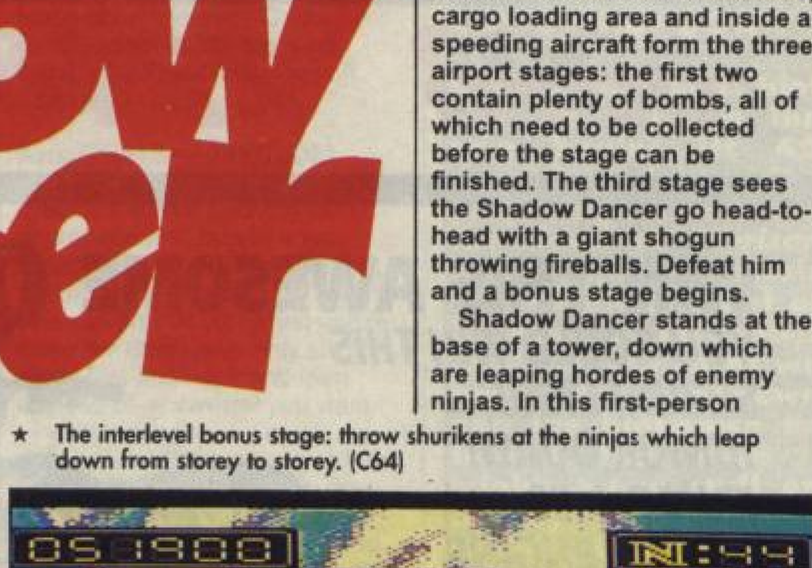
● US Gold, C64 £10.99 cassette, £15.99 disk; Amiga £24.99

Terrorists have launched a massive, co-ordinated strike against America with hundreds of crack soldiers invading Florida. This awesome combat force has infiltrated numerous civilian establishments and planted explosives, making a conventional military response impossible. So it's time to call Shadow Dancer, the eponymous hero of *Shinobi* who rescued a group of hostages from a vicious street gang in downtown LA. Saving Florida is a more formidable challenge, but fortunately he's now got a snazzy new nickname and a secret weapon: a vicious pet dog (which on the Amiga shrinks to chihuahua-size when hit!).

The terrorists arrived on a civilian airliner which landed at Miami airport and was promptly seized, then wired with explosives. Shadow Dancer starts here, aiming to defeat the terrorists and learn where they went from here. The concourse, cargo loading area and inside a speeding aircraft form the three airport stages: the first two contain plenty of bombs, all of which need to be collected before the stage can be finished. The third stage sees the Shadow Dancer go head-to-head with a giant shogun throwing fireballs. Defeat him and a bonus stage begins.

Shadow Dancer stands at the base of a tower, down which are leaping hordes of enemy ninjas. In this first-person

★ The interlevel bonus stage: throw shurikens at the ninjas which leap down from storey to storey. (C64)





Like most recent coin-ops *Shadow Dancer* doesn't offer much in the way of originality, but brilliant graphics packed with variety made it a big hit for Sega. Contrary to the ninja theme the game isn't really a beat-'em-up, it's closer to *Green Beret* than *Double Dragon* with our hero using a limitless supply of shurikens to hurl at the terrorists. Both computer versions play much the same: as you yomp on, numerous traps are sprung, mostly consisting of a couple of guys firing at you. Dodging the bullets, then springing forward to take them out requires lightning-fast reactions, excellent timing and good tactical sense. It's familiar stuff, although the dog is an amusing innovation, often vital for distracting an enemy.

Initially the game seems much too tough and only by heavy use of magic can you progress — however, with practice it becomes easier. Using a cheat we were able to play through the entire game and were glad to see some development of the simplistic early levels. A waterfall level where you have to jump from ledge to ledge, and a big level where exploration is vital to find the exit add much needed variety. On top of this you have some impressive mega-monsters to take on, including a bullet-firing train and a giant amazon woman, each with their own novel attack tactics. Then there's the bonus level, superbly presented for both versions, and great fun.

The C64 version makes especially good use of the machine, packing three varied levels per load, plenty of impressive background graphics including a parallax scroll particularly impressive on the moving train stage. The Amiga version is similarly impressive, although it's an ST port and there's no parallax scroll, the characters are big, look good and move realistically against some nice backgrounds. Also, the Amiga game has a bit more complexity on some stages, including one where you jump into the screen slightly to fight for some bombs. Although the basic game is a little limited, first class presentation, good variety and a terrific end-game sequence (on the C64 particularly) means anyone still fond of ninjas will love this.



★ Shadow leaves his dog behind for one-on-one confrontations with superbaddies — this one bounces deadly balls in his direction. (Amiga)

perspective scene you have control of Shadow's hand and must kill the ninjas before they get all the way down the building. Succeed and bonus points, magic and credits are awarded.

The next mission sees Shadow going after the supply route the terrorists have set up, including a railroad (battle on top of a speeding train), bridge and freight station (fight a train!). It's here that enemy ninjas make their first real appearance, jumping onto the screen and using their staves to deflect your shuriken. Hang around too long and yet more ninjas arrive. On the Amiga this mission has an extra level. Due to memory restrictions programmers have redesigned the C64 game so it's made up of five missions, or loads, each with three stages. The Amiga game is the same as the arcade, with four missions but the same number of stages. On both versions later missions bring a factory, sewers, waterfall and a shuttle base.

The main game, where Shadow is collecting the bombs, usually boasts multidirectional scrolling with our hero capable of special leaps to jump onto higher levels. His weapon is basically an unlimited number of shurikens which can be thrown from a crouching, standing or leaping position. They can't be fired diagonally, so winkling out machine-gun-armed soldiers beneath you can be difficult. If you don't want to risk leaping between his bullets you can hold down fire to send your dog on the attack. Baddies can't fire while he's savaging them, allowing you to get close and kill them. If you take too long the dog is wounded and unable to attack for a short time. Another weapon is magic, a smart bomb activated by the space bar which kills everything on screen (except mega-monsters which can take several magics to die).

★ With ninjas and terrorists to deal with, Shadow Dancer's in for a rough ride on this train. (C64)



amiga

PRESENTATION 86%
Rapid multiloading, good intro and outro.

GRAPHICS 83%
Big main sprites well animated with varied, imaginative backgrounds.

SOUND 85%
A varied soundtrack including plenty of tunes plus some good FX sampled from the coin-op.

HOOKABILITY 81%
Tough, but relative simplicity makes it easy to get into. End-level confrontations, bonus sections and general variety provide a strong hook.

LASTABILITY 85%
Fifteen varied stages provide a substantial challenge.

OVERALL 83%

A top-notch conversion of a popular coin-op.

C64

PRESENTATION 90%
Sensible multiload with three stages per load, plus short bonus level load where continue-plays can be earned. Nice intro load outlining all the missions, plus great end-game sequence.

GRAPHICS 85%
Good throughout, with nice sprites, varied backgrounds and good magic effect. Bonus screen is great.

SOUND 59%
Okay intro tune, effective in-game FX.

HOOKABILITY 81%
Tough, but simplistic opening ensures good hookability.

LASTABILITY 85%
A massive challenge with fifteen varied stages.

OVERALL 83%

A slick, varied shoot-'em-up packed with lastability.

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ARMOUR-GEDDON



★ As the Stealth bomber burns, the hovercraft and fighter rely on your gunship to protect them from further attacks.



★ The HQ screen where you can arm up your vehicles — up to six of which can be active at once.

• Psygnosis, Amiga £24.95

During superpower arms reduction talks a small, previously ignored nation launches an insane nuclear attack which uncontrollably escalates into World War III. Only a handful of humans survive the resulting devastation: the governing elite who hid in their underground nuclear shelters (hence their name, the Sheltered Ones) and others who survived above. Feeling terribly embittered, the latter form a resistance movement to stop the Sheltered Ones re-establishing control. In secret they begin the development of a powerful laser cannon which can use a geostationary satellite to bounce its beam down to vaporize the Sheltered Ones.

This elite soon learn of the laser weapon and plan to reassemble an old neutron bomb to destroy it. The bomb is in five pieces stored separately for security reasons. As the resistance hurry to complete



Armour-Geddon offers the sort of huge, open-ended challenge that should keep most ardent warmongerers happy for weeks, probably months. It's up to you to organize your resources to produce the important hardware, then work out what objectives you'll go for, planning tactical strikes to make success possible. Unlike *Carrier Command*, which sneakily divided its vast map into tiny islands and soon got repetitive, *Armour's* giant warzone is all pretty much accessible. The multifaceted challenge takes some thinking about: do you go for a neutron bomb piece first or instead concentrate on gathering minerals? It's a big challenge and compulsive.

For the first few days, though, everyone is simply going to be messing around with the vehicles which look great and come with their own unique handling characteristics. Then there's the weapons: missiles are easy, but getting the timing right for bombs takes practice. And of course days can be spent using the vehicles together: it's great how you can flick instantaneously from one to the other, and the 3-D is superb. Objects are a little blobby at long range, and there's no light-sourcing shadows, but the variety and speed is excellent. Atmosphere is further enhanced by a great range of sound FX, all rising and fading in perfect relation to the closeness of various vehicles.

SIZZLER

the cannon the Sheltered Ones launch a desperate bid to recover the pieces of the bomb in the teeth of continuous resistance attacks.

Armour-Geddon has a huge play area of 80km by 80km, including mountains, lakes and buildings. You play the leader of the Sheltered Ones and live in an underground headquarters equipped with a few basic vehicles and weapons to arm them with. However you also have teams of scientists and engineers to make new systems. There are six vehicles in all which can be developed: a fast attack fighter, stealth bomber, gunship helicopter, hovercraft, light tank and heavy tank. You can simultaneously have six vehicles active of any type (all bombers if you like!). All the vehicles have their own performance capabilities and can carry their own appropriate weapons — such as laser cannons, free-fall bombs, rockets and missiles. Other devices include night-sights, drop tanks, cloaking devices, fuelpods (which can be dropped on out-of-fuel vehicles) and telepods. The last is critical, you can have up to six in operation to instantaneously teleport vehicles between them. Telepods can only be carried and dropped by the Stealth Bomber.

You can choose either to go for the complete game or single missions (where you go after just one bomb part). In either case you'll face an enemy armed with fighters, tanks, helicopters and a whole lot more. These craft are generated by buildings which can be knocked out.

The overall game essentially consists of five principal tasks:

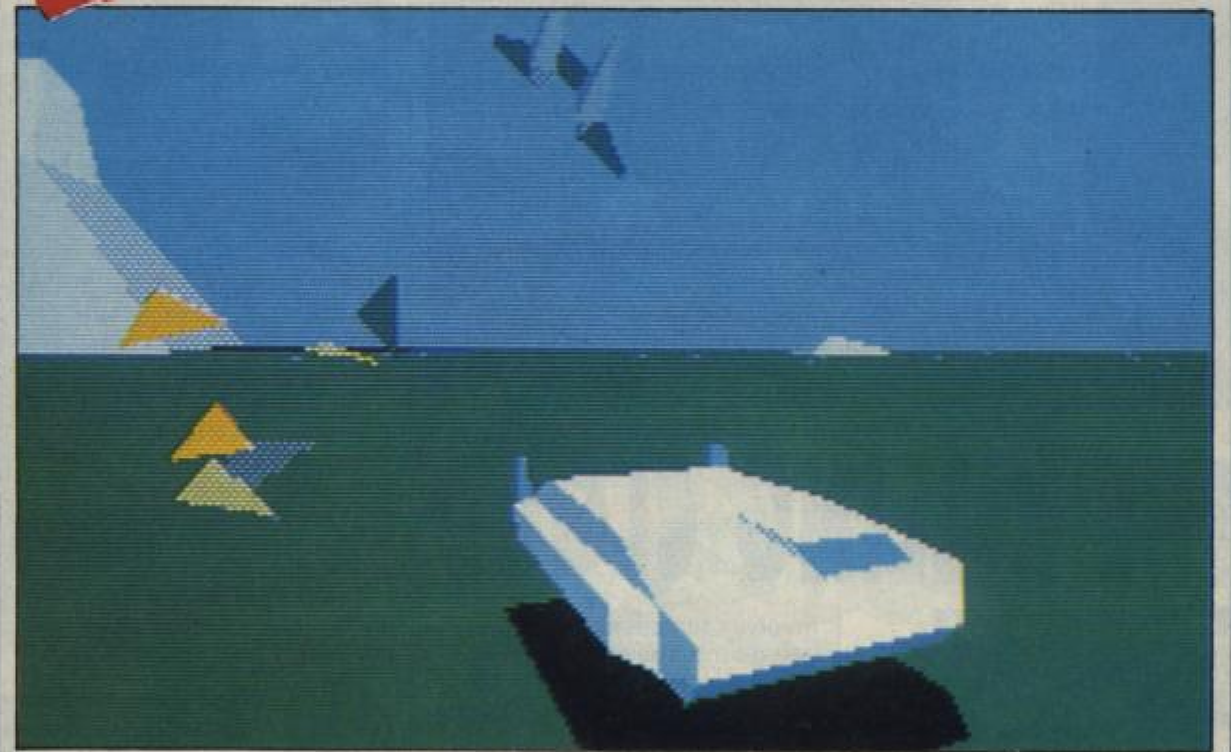
1) Assigning scientists to research vehicles, weapons and special weapons. Then once you have the blueprints, dividing up your engineers to produce the most important. Choosing priorities can be critical.

2) Finding and bringing back various mineral deposits vital for constructing machines.

3) Completing missions, which essentially means going to set locations to pick up and bring back elements of the Neutron Bomb.\

4) Extending the power build-up time of the beam weapon by finding and destroying its powerlines.

5) Fire support. Chiefly using the various aircraft to take out enemy generators close to your base, or the routes taken by your ground vehicles.



★ The hovercraft flees before an attacking enemy jet. A great detail is how the tail fins move for turns.



I'm not normally very keen on complex simulations, but *Armour-Geddon* is very user-friendly and easy to pick up. What first attracted me to the game was the ability to try out all the vehicles which all have a totally different feel. But I soon realized that this was much more than a glorified flight sim. As well as standard missions, there's a lot of long-term strategy in searching for all-important minerals to produce weapons, giving air support to your own ground vehicles and knocking out enemy installations and powerlines. And unlike most complex strategy games you get to do everything yourself — in fact, with so many pressing matters it's hard to decide what to do first. But don't be put off by the enormity of the challenge: *Armour-Geddon* is great fun to play and well worth a look even if, like me, you wouldn't usually touch military sims with a long-range missile!

Psygnosis's first foray into simulations is remarkable on three points. Firstly, it has the speed and graphic detail to match the likes of *Falcon* together with *six* vehicles essential for completing the game rather than just fancy extras. Secondly, there's the depth of play which really does involve some serious strategic thinking. Researching weapons, exploring the land, using the right vehicles in the right situations (often two or more at once!) and coping with an increasing enemy onslaught are all very strong parts of the game and prove as demanding as learning to fly the helicopter (no mean feat when under fire). In some places the landscape isn't particularly overflowing with graphics to look at but there's a lot more to *Armour-Geddon* than shifting masses of polygons at speed. *Geddon* can and *does* do this anyway but for once there's a game behind the simulation and that means top marks from me.
'And the third point?' you cry, well let's just say Phil loved *Armour-Geddon* so much, prying the joystick from him took real courage. A truly remarkable combat sim!

C64 UPDATE
No plans as yet, but with *Battle Command* imminent it's not impossible.

PRESENTATION 94%
Impressive ray-traced intro, save/load/format disk options, training, single mission or campaign option, five saved games, choice of keys, joystick or mouse. Superb multi-player mode with a serial link between two Amigas, or an Amiga and a ST.

GRAPHICS 92%
Excellent 3-D system, combining plenty of detail with high-speed movement. Good 'fading to night' effect and vehicles are great.

SOUND 88%
No monitor-shaking rock track, but instead a superlative range of FX with perfectly varying volume levels according to distance.

HOOKABILITY 96%
Forget the game's sophistication, the desire to mess around with all those different vehicles is utterly compulsive.

LASTABILITY 94%
A tough, open-ended challenge.

OVERALL 94%

Great fun!



★ Placing PUPs and nets prior to each mission requires good tactics.

THE KILLING CLOUD

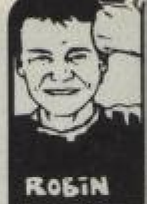
● Imageworks, Amiga £24.99

21st century San Francisco has come under siege from a mysterious smog which has earned the name Killing Cloud by poisoning thousands. With the smog has come the Black Angel gang and rumours are rife that the two are connected. It's the responsibility of the police to find the connection and provide a solution. But as the department's newest recruit you're only too aware of how limited its resources are. A handful of hoverbikes provide law and order only for those rooftops that break through the smog.

With the confidence of youth it's your determination to free the whole city, a task which involves ten missions. Once you go into the smog infra-red goggles are vital to see in the darkness, and for aiming your machine guns and cannon. Suspects wander the myriad of city streets and do their best to evade the Police; which is where nets (for capturing the perp) and Pick-Up Pods (PUPs — automated police wagons) come in handy. After scanning the map for the criminal's location you position nets and PUPs in the area. You then fly in, pick up the nets and, if all goes to plan, capture the suspect and call a nearby PUP to take him back to the station. The problem arises when you land to arrest the suspect: your time limit in the smog is limited to 20 minutes with a life support suit (20 seconds without!) and it's all too easy to lose your hoverbike in the smog, or see it destroyed by the Black Angels. Another worry is that fuel, nets and PUPS are limited — run out and you're out of the force.

The first of the ten assignments serves as an introduction to the game — three droids are wandering Chinatown and one of them is an Angel surveillance droid which you've got to pick up. Simple enough so long as you don't collide with the buildings! In assignment two the suspect's a human with a nifty hover vehicle.

Successfully capturing a criminal leads to the interrogation room where you can extract information in exchange for a few years off the prison sentence. Extract enough information within the time limit and it's off to the next assignment, leading you further into the Killing Cloud and its mysteries.

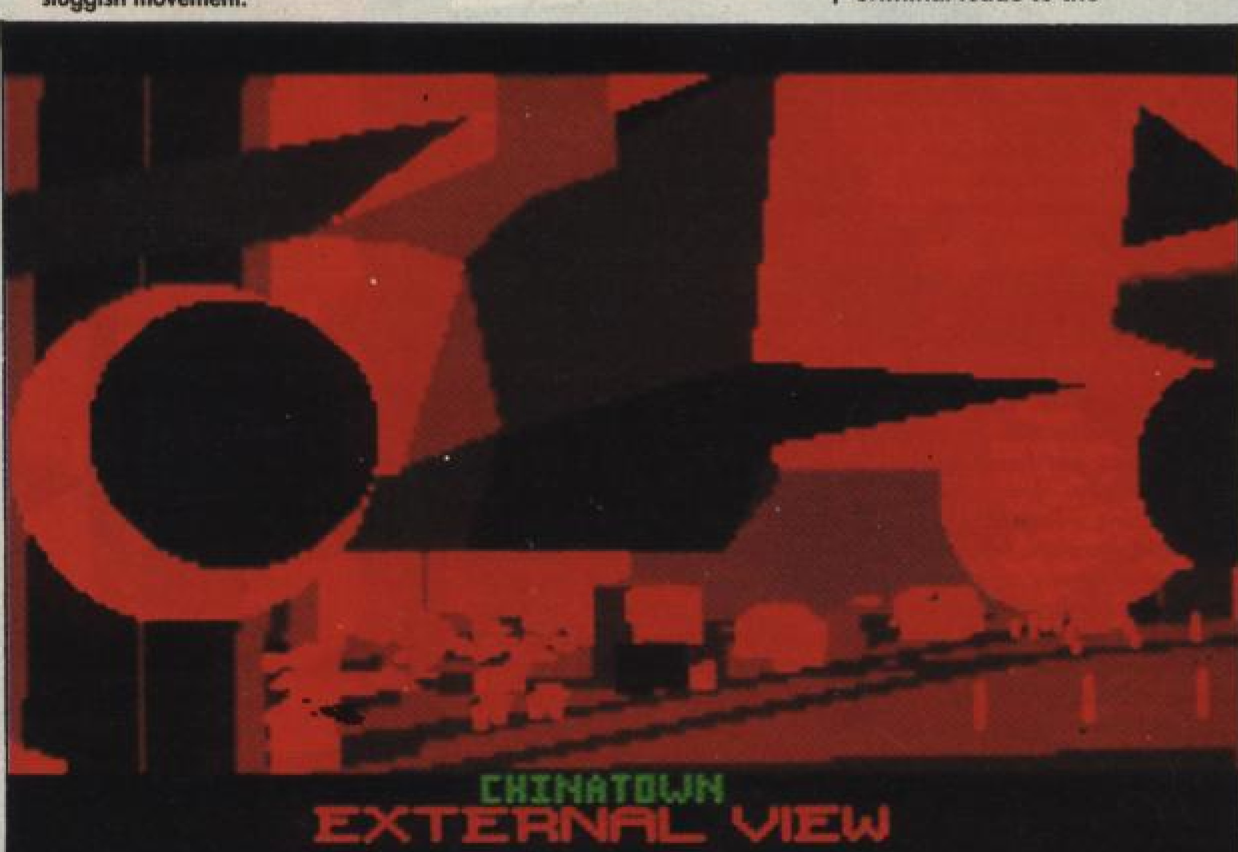

ROBIN

Vektor's graphics just get better and better, but this time there's a novel concept too. The idea of exploring a devastated city is a strong one and looks stunning with all the buildings turned on (albeit at the cost of a dramatic reduction in speed). Intelligent adversaries provide a good challenge with plenty of mission variety — watch out for the perp who sneakily leads you towards buildings in the murk; check out the all-out arcade action in Assignment Four with four heavily armed hoverbikes! The interrogation is admittedly a sideshow to all the 3-D action but it's thoughtfully done, connecting each Assignment and keeping the overall story moving along. For the atmosphere alone this game is great! (And see my tips in the Piggy section.)


STU

Cloud draws obvious inspiration from *Blade Runner* with its cyberpunk static screens and flying police vehicles. So far, so good but the densely detailed heart of a city provides a tough challenge for anyone's 3-D and *Cloud*'s urban setting is a bit barren with the detail turned off for speed. Nevertheless the hoverbike itself is superb, as are the other vehicles which behave with real intelligence. Pursuing the perps recalls *Resolution 101*, but *Cloud* is far superior in graphics and gameplay. Ambitious, innovative and intriguing *Cloud* has its flaws, but for anyone interested in the theme it provides an utterly compulsive challenge.

★ Infra-red is vital in the smog; here the hoverbike hunts for a surveillance droid. This 'Tourist mode' view shows all the buildings at the cost of sluggish movement.



C64 UPDATE
No plans as yet.

amiga

PRESENTATION 86%
Manual includes novella and 26-page comic, good password system and craft lift off scene. Superb external views but only above average presentation screens including crime file showing off 3-D images.

GRAPHICS 92%
Good variety in the buildings below the cloud and the external views are stunning.

SOUND 81%
Main tune in the *Total Recall* style but not quite as moody — brilliant effects.

HOOKABILITY 85%
Takes a few goes of Assignment 1 to work out what to do but the atmosphere draws you in.

LASTABILITY 87%
Variety and good use of the Password System keeps you playing — alongside the Assignments there's a strong secondary challenge to be as efficient as possible with the nets and PUPs.

OVERALL 86%

Great 3-D, a goo plot and plenty of action. Atmospheric stuff!


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★ The beginning of a new railroad from the small town of London to Croydon, with a train puffing over the bridge.

RAILROAD TYCOON

A

● MicroProse, Amiga £29.99

If you've ever fancied being a pioneering railway chappie like Isambard Kingdom Brunel, J Edgar Thompson or Casey Jones, then *Railroad Tycoon* is just the (railway) ticket for you. The 19th Century was a time of great expansion, and as a budding tycoon you have four possible 'play areas' in which to build your railroad: East USA (1830), West USA (1866), England (1828) and Europe (1900).

Once the location is selected you must choose one of four difficulty levels ranging from Investor to Tycoon. This dictates how much is earned with each delivery, and how many years you can play before retirement. You then select the reality level, the factors here are No Collision Operation/Despatch Operation, Friendly Operation/Cut-Throat Operation and Basic Economy/Complex Economy. Finally the difficulty factor affects your retirement bonus and tycoon rating at the end of the game.

After identifying a random locomotive from the huge 180-page manual, you are presented with a geological map of the relevant play area and the fun starts. So pick a starting point and build. You begin with a one million pound loan from investors but be careful because the cash is soon gobbled up. Once two cities are linked by tracks it's time to build a station, there are three types on offer — depot, station and terminal — with a signal box also available to make sure that you don't have any nasty accidents (if the collision option is enabled). Trains are the next consideration. Depending on the time period, locomotives range from the likes of Stevenson's Rocket to modern electric-powered monsters.

Along the top of the screen are five pull-down menus: Game (shows news reports, train messages etc), Display (used to zoom in and out of the map), Reports (to call up balance sheets, train incomes, stocks etc), Build (trains, stations, industries etc) and finally the Action menu (call broker, survey, name railroad etc).

Of course the whole point of the exercise is to make money, so it's best to scout around and take note of what natural and



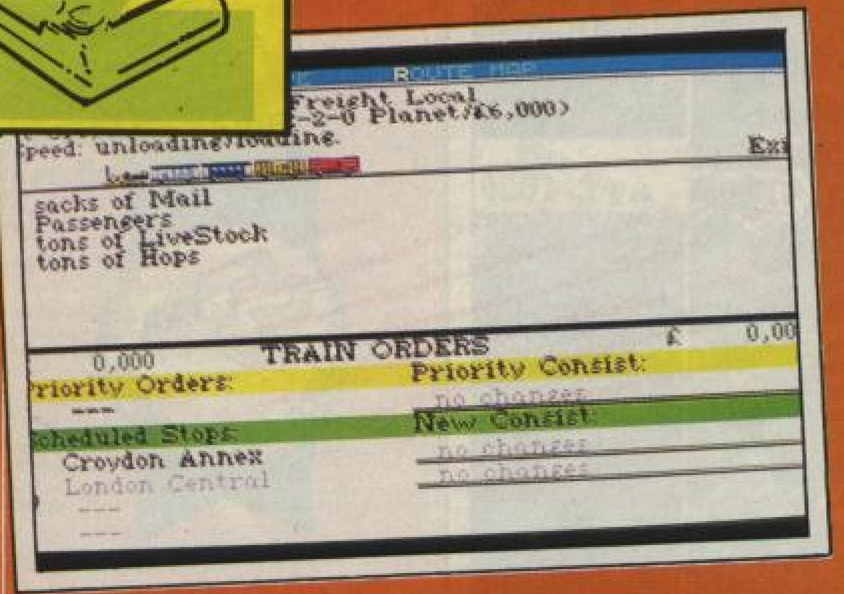
Ever since I played the PC version to death I've been waiting for the Miggy version of this ultimate in capitalism, and I'm well chuffed it's here! Who cares about the trendiness of the subject matter when you've a million dollars in your pocket and an entire country to railroad over? My Sacremento-Reno line has seen me glued to the game into the early hours — I'll never ridicule a four-eyed train spotter again!

Even at its most basic level with no collisions or aggressive companies to worry about, *Railroad* is constantly demanding, utterly compulsive and addictive beyond belief. Building rail routes, seeking out new areas for a profit and just trying to keep the whole network in the black (or is it the red? No wonder my railroads kept going down the tubes!) makes *SimCity* look positively simple by comparison. Oh, and didn't I mention the fact that you can actually manipulate the industries of the cities through the expansion of your rail network? After playing this, I feel up to the task of getting BR back on the right tracks!

Throw in three other landscapes, the challenge of making as efficient/large a network as possible and the ultimate goal of becoming President of the United States and you've a game that's gone straight into my all-time fave game list.

★ Toot! Toot! The first mail delivery on our new line!





★ After unloading your four carriages you're ready to pick up some new goods for the trip back to London.

man-made resources are available. For example, by transporting cotton to a factory and then a town or port, the cotton industries grow. Also take note of the news bulletins that regularly appear on screen — they either warn of rival railway companies encroaching on other territories (usually yours), or the economic climate which dips and rises regularly. At a bad time the investors will become very worried and this reflects badly on you if you ain't doing your job properly. Boom periods are highly desirable but (typically) these aren't as common as bad periods.

Your time as a railroad tycoon can come to the end of the line in one of four ways: 1) you are replaced by the shareholders, 2) rival railroads launch a takeover bid, 3) the amount of years you chose to play are up, or 4) you retire voluntarily. Your funds are then totted up and you are offered a replacement job ranging from Tramp to Prime Minister!



Hang on, if I build a line between Ludlow and Birmingham perhaps I'll be able to get to PR launches a bit quicker... oh sorry, you caught me in the middle of a game of *Railroad Tycoon*. I managed to sneak a few games in on the PC version when TGM (RIP) reviewed it a year or so ago and I'm still hooked now. The strange thing is that the graphics on the Amiga are very similar to the PC's, so why the long wait? Not that I'm complaining, this is one of the best strategy games around: the play areas are so large and there is so much to take into consideration that you can live out your childhood dreams and be an engine driver. Even on Investor level with the difficulty set low there is enough to keep you absorbed for ages, but add to that train collisions, unfriendly competitors etc and the game soon becomes very taxing. Even at thirty quid it's an essential purchase.

PRESENTATION 93%
Informative 180-page manual. Nice in-game presentation screens add to the atmosphere.

GRAPHICS 83%
Detailed and very colourful sprites chuff around the countryside. Looks suspiciously PC-ish though.

SOUND 68%
No main tune, limited but good FX.

HOOKABILITY 92%
The game instantly grabs you by the throat and doesn't let go.

LASTABILITY 96%
With four levels of difficulty, four countries to choose from and a wide range of variable incidents *Railroad Tycoon* will keep you playing for a very long time.

OVERALL 96%

Brilliantly addictive and wonderfully implemented, *Railroad Tycoon* is the bee's knees of 'empire building' games.

PRO TENNIS TOUR II

A

● Ubi Soft, Amiga £24.99

The sequel takes the basic perspective of the original and surrounds it with a wealth of excellent presentation. Possibly the most important for beginners is a Junior skill level where the computer automatically moves you toward the ball, leaving you simply to aim and time your reply. This option is disabled on the 'average' skill level. You can also choose your sex, playing surface (concrete, grass, clay), play doubles and participate in a massive tournament option. Practically every event in the tennis calendar is available! Also impressive is a character option, where a set amount of points can be distributed between seven attributes such as forehand volley. The computer then watches how you play in matches and improves the attributes according to your performance.



It's yet another tennis sim, and the graphics are unspectacular, but it's got the most comprehensive options yet and gameplay is spot on. The Junior option is an excellent introduction, while the standard game isn't too difficult to master either and is much easier than the original. Apart from Palace's *3D Tennis*, which seemed to offer more precise racquet control but lacks character and doubles options, this is the best tennis sim out.



The sequel rectifies the original's main flaw: hitting the ball has been made a lot easier, especially in Junior mode with *International 3D Tennis*-style, automatic player positioning. However, unlike that game, you can't move your player in between shots, so the only strategy is in your choice of shot. Contrarily, Average skill level gives you full control, making play trickier but infinitely more satisfying. Here, as in real tennis, a mixture of skill and good tactics is needed to outwit your opponent (I managed to beat Stu every time!). Playing doubles is particularly good fun (usually total mayhem!) while the international tournaments provide a great long-term challenge.

C64 UPDATE
A C64 version may follow in several month's time.

PRESENTATION 90%
Masses of options including four-player (with joystick adaptor), a programmable ball machine, doubles, two-on-one and save/load.

GRAPHICS 70%
Fast and effective, with reasonable animation. Midget umpire and no ballgirls, though!

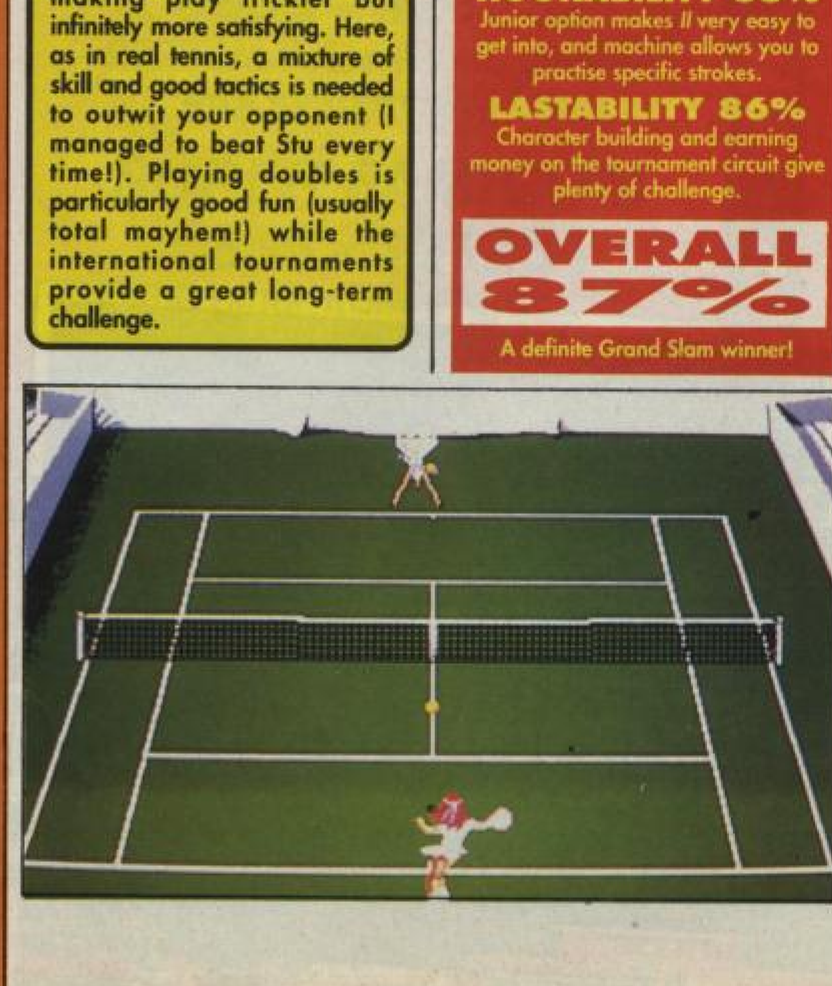
SOUND 66%
Okay title tune, in-game FX include umpire calls and service grunts.

HOOKABILITY 88%
Junior option makes *II* very easy to get into, and machine allows you to practise specific strokes.

LASTABILITY 86%
Character building and earning money on the tournament circuit give plenty of challenge.

OVERALL 87%

A definite Grand Slam winner!



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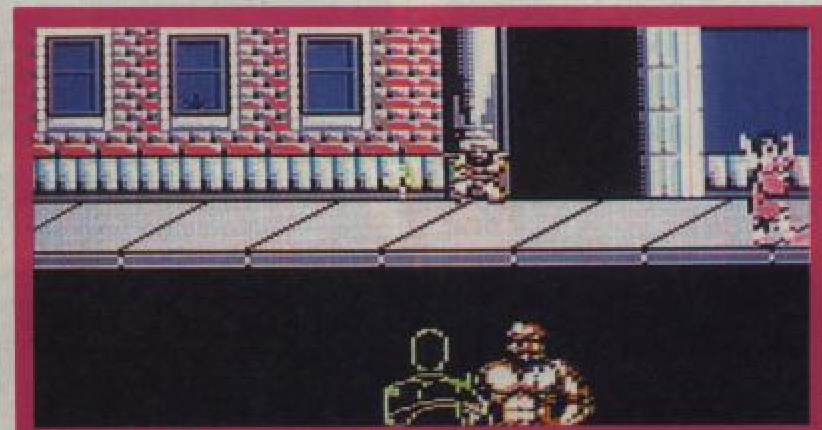
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THE PREVIEWS



★ Taking on the drug dealers in Imageworks' *Predator 2.* (C64)

★ You play Mike Harrigan (Danny Glover) in the horizontally scrolling blast-'em-up *Predator 2.* (C64)



PREDATOR 2
(Imageworks)

The sequel to the smash hit film sees Arc Developments going for all-out carnage spread over four levels of life in the big city. The Predator is in town with a few days to kill and this game has plenty of that, despite 20th Century Fox wimping out over actually killing anyone in the game — apparently, the villains just fall over! All the more surprising with hero Mike Harrigan (Danny Glover) armed with so much potent weaponry in his hunt for the Predator. Level 1 of the C64 version, where Harrigan totals the Colombian drug lords in an attempt to rescue two bike cops, is shown here. On the early levels Predator appears as a vague outline and it's not wise to tackle him. *Predator 2* is planned for an April 24th release at £10.99 on cassette and £14.99 for disk.

ELVIRA, MISTRESS OF THE DARK
(Flair)



Fresh from her stint on the Amiga the Sizzlingly wanton witch makes her debut on the C64 through Flair, the full-price label of Micro Value (the people behind the forthcoming *Ninja Rabbits*). The plot, like Elvira's dress sense is pretty flimsy, involving castle reclamation and demons galore. But what got us excited (not so hard given the subject matter) is the quality look of this big production, it looks a very close recreation of the 16-bit original with a spooky soundtrack as sonic accompaniment. The great news is that it now comes on three disks with very little left out, yes all the important bits of Elvira are there although the gory scenes may be toned down slightly for the more weak-stomached C64 owners amongst us. The question is, just *how* did they manage to cram it all in?

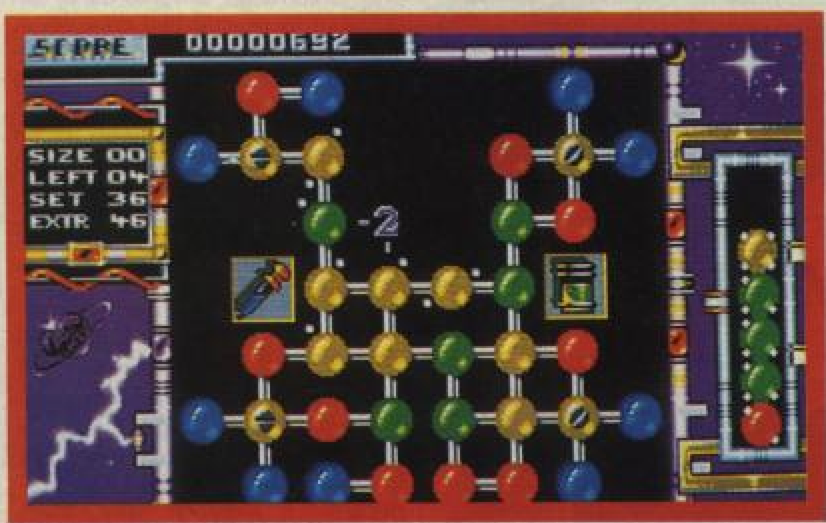
Elvira should be busting out of your computer store now for £24.99 with a cartridge version under consideration as well.

★ Disk-only, but graphically superb C64 *Elvira* features such gory scenes as the eye-plucking hawk.





★ Italian software house Idea's *Lupo Alberto* is based on the comic-strip character of the same name. (Amiga)



★ *Atomino* so impressed Psygnosis that they plan to release it with no changes, not even an intro. A C64 conversion is finished but who'll release it is undecided. (Amiga)



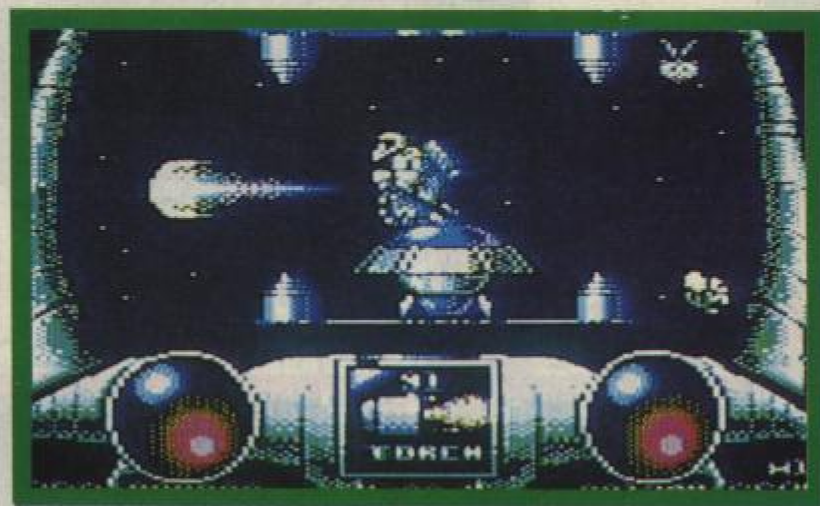
★ Set out on a jolly graphic adventure in Enigma Variations' *The Famous Five On A Treasure Island.* (C64)



★ Silmarils' *Metal Mutant* has you controlling a future battle machine which can transform into any of three forms. (Amiga only)



★ Shhh! Virgin Games' *Floor 13* doesn't officially exist. You play the role of Director General of the secret police, using various nasty methods to keep the Government in power. (Amiga only)



★ Digital Integration's *Extreme* marks a departure from their usual simulations and is due out any day now. (C64)



★ *Ninja Rabbits,* a tongue-in-cheek beat-'em-up from MicroValue for £2.99/£4.99 on the C64 (£6.99 Amiga).



★ Guess what *Chuck Rock* does? Yup, Core's latest is a prehistoric platforms-and-ladders game. (Amiga only)



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